

The Musical World.

(REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER.)

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—*Gosche.*

SUBSCRIPTION, FREE BY POST, 20s. PER ANNUM.

Payable in advance by Cash or Post-Office Order to DUNCAN DAVISON & CO., 244, Regent Street, London, W

VOL. 50—No. 13.

SATURDAY, MARCH 30, 1872.

PRICE { 4d. Unstamped.
5d. Stamped.

HER MAJESTY'S OPERA, THEATRE ROYAL, DRURY LANE.

SEASON 1872.

MR. MAPLESON has the honour to announce to the Subscribers and Patrons of Her Majesty's Opera, that the SEASON will COMMENCE on SATURDAY, APRIL 6th.

The full Prospectus is now ready, and may be obtained on application to Mr. Bailey, at the Box-office of Her Majesty's Opera, Theatre Royal, Drury Lane; or will be sent, post free, on application at the West End Box-office of the Opera, 201, Regent Street; and at all the Libraries and Music-sellers.

Box-office of Her Majesty's Opera open daily from Ten till Five.

CRYSTAL PALACE.—EASTER ATTRACTIONS.

On Easter Monday will be produced a NEW and ORIGINAL POETICAL ALLEGORY or MASQUE, written expressly for the Crystal Palace, by E. L. BLANCHARD, Esq., entitled "A LEGEND OF SPRING; OR, THE VICTORY OF THE SUNBEAM." The Masque will be presented on the great stage at 3.45 p.m. The principal scenes will be:—Icicle Caverns of King Winter; the Floral Haunt of Spring, a set picture of especial beauty, in which the deliciousness of flowers will be combined with that of rills and cascades of real water, as well as with other particular features; Spring, as welcomed by the people in 1872, all the sports and pastimes reproduced with absolute accuracy from Strutt; and a grand Developing Scene, the Rosy Dawn of Summer, when the floral promise of Spring is matured. The ballets and dances, arranged by Mr. Cormack, of the Royal Italian Opera, will comprise:—The Ballet of Spring Flowers, Characteristic Dances of the Sixteenth Century, Masks and Mummings, &c. The new scenery and novel effects by Mr. Fenton, Mr. Emden, and assistants; masks and characteristic dresses designed by Dykwykyn. The music composed and compiled by Mr. W. Montgomery. The whole produced under the direction of the Company's Stage Manager, Mr. T. H. Friend. Preceded, at 3 p.m. (first time in England) by the Dragon Troupe of Siamese Juvenile Gymnasts. At 12.30 p.m., a Preliminary Entertainment, including a Comical Ballet Extraordinary, by the following distinguished Clowns:—The Great and the Little Rowells, the Marshalls, T. Jones, and others. Wombwell's Menagerie near the Norwood Transit, the new Exhibition of Pictures in the Picture Galleries, the Great Aquarium, and all the permanent attractions of the Palace will be open. Numberless special amusements, Out-door games, archery, boating, &c., in the gardens and park. Special arrangements on all the railways. The Palace will be illuminated at dusk. Admission 1s., or by guinea season ticket.

ROYAL ACADEMY OF MUSIC.—Instituted 1822.—

Incorporated by Royal Charter, 1836. Under the immediate Patronage of—
Her Majesty the QUEEN.

His Royal Highness the Prince of WALES.
Her Royal Highness the Princess of WALES.
His Royal Highness the Prince CHRISTIAN.
Her Royal Highness the Princess CHRISTIAN.
His Royal Highness the Duke of CAMBRIDGE.

President—The Right Hon. The Earl of DUDLEY.
Principal—Sir STERNDAL BENNETT, Mus. D., D.C.L.

STERNDAL BENNETT SCHOLARSHIP.

A Scholarship, called "The Sterndal Bennett Scholarship," has been founded by subscription, as a Testimonial to Sir Sterndal Bennett (Principal of the Royal Academy of Music), and will be CONTESTED FOR on SATURDAY, April 20, at Ten o'clock.

It is open to competition in any branch of Music for male candidates only (being British born subjects), between the ages of 14 and 21 years.

A preliminary Literary Examination will take place at the Institution, by the Rev. H. Duckworth, M.A., on MONDAY, the 15th of APRIL, at Ten o'clock.

The successful candidate will be entitled to two years' free education in the Royal Academy of Music.

Certificate of birth must be produced. No application to compete can be received after SATURDAY, the 13th of APRIL.

By order,
Royal Academy of Music,
4, Tottenham Street, Hanover Square.

JOHN GILL, Secretary.

SCHUBERT SOCIETY.—BEETHOVEN ROOMS, 27, Harley Street, W.—President, Sir JULIUS BENEDICT; Director, Herr SCHUBERT. SIXTH SEASON, 1872. The next Concerts of the Society, this Season, will take place on Thursday, April 4th, May 9th, and June 13th. The Concerts of the Schubert Society afford an excellent opportunity for young rising artists to make their appearance in public. Prospectus and full particulars on application to H. G. HOPKIN, Hon. Sec.

ROYAL ITALIAN OPERA, COVENT GARDEN.

THIS EVENING (SATURDAY), MARCH 30th. "FAUST
E MARGHERITA." Margherita, Mdle. Mathilde Sessi; Siebel, Mdle. Scalchi; Maria, Mdle. Anese; Medetofele, M. Faure; Valentino, Signor Cologni; Wagner, Signor Tagliacoco; and Faust, Signor Naudin. Conductor—Signor Vianesi.

Doors open at Eight o'clock; the Opera commences at Half-past Eight. The Box-office, under the Portico of the Theatre, is open from Ten till Five. Pit tickets, 7s.; amphitheatre stalls, 10s. 6d. and 5s.; amphitheatre, 2s. 6d.

MDLLE. CARLOTTA PATTI.

MDLLE. CARLOTTA PATTI will shortly arrive in London, and would accept Engagements for a limited number of Public and Private Concerts. Applications to be made to Mr. Maurice Strakosch, 106, Boulevard Hausmann, Paris.

AMATEUR INSTRUMENTAL SOCIETY,

ROYAL ALBERT HALL.

PRESIDENT—H.R.H. the Duke of EDINBURGH, K.G.
CONDUCTOR—MR. ARTHUR S. SULLIVAN.
ASSISTANT CONDUCTOR—MR. GEORGE MOUNT.

AN AMATEUR INSTRUMENTAL SOCIETY, which persons of all classes are invited to join, is in course of formation, in connection with the Royal Albert Hall.

A Course of preliminary Studies will be commenced almost immediately. Candidates for Election may obtain the forms of application from A. S. COLLS, Hon. Sec. of the Amateur Instrumental Society, Gore Lodge, Kensington Gore, W., by whom due notice will be sent of the time for the testing of the applicants.

NOTICE.—Members of the Society will, when they may require them, be provided, for the practice and concert nights, with free passes on the Metropolitan Railway.

The cost of the carriage of large instruments will be defrayed by the Committee of the Amateur Instrumental Society.

Candidates who are members of existing musical societies are recommended to produce certificates of their membership.

THIS EVENING.

SATURDAY EVENING CONCERTS.—ST. GEORGE'S

HALL.—LAST CONCERT OF THE SERIES, on SATURDAY Next, at Eight.—The Programme will include Spohr's string quartet in D minor, Op. 74; Schumann's pianoforte quintet in E flat, Op. 44; and Moscheles' grand duet for two pianofortes; Hommage à Handel. Executants, Herr Hugo Hermann, violinist, from Frankfurt; Messrs. Jung, Richard Blagrove, Pague, F. S. Southgate, and Wilhelm Ganz. Vocalists, Mesdames Florence Lancia and Drasdil. Conductor, Signor Pissuti.—Stalls, 5s; balcony, 2s. 6d. Admission, 1s., at Chappell's, St. George's Hall, and of the Director Mr. Wilhelm Ganz, No. 15, Queen Anne Street.

MR. W. H. CUMMINGS

Has the honour to announce the first performance of his

NEW CANTATA,

"THE FAIRY RING,"

ON FRIDAY EVENING, MAY 24TH, 1872.

ST. JAMES'S HALL.

Principal Vocalists—Miss EDITH WYNNE, MADAME PATEY, Mr. W. H. CUMMINGS, and Mr. LEWIS THOMAS.

The BAND will be complete, and comprise members of the Orchestra of the Philharmonic Society, &c. Solo Harp—Mr. John Thomas.

The CHORUS will consist of members of the Choir of the Oratorio Concerts (by the kind permission of the Directors and Mr. J. Barnby).

The Second Part of the Programme will be a MISCELLANEOUS SELECTION OF MUSIC.

The following eminent Artists will also appear—MADAME LEMMENS SHEERINGTON, Mr. PATEY, Mr. MAYBRICK, and MADAME ARABELLA GODDARD.

Conductors—Mr. F. STANISLAUS and Mr. JOSEPH BARNBY.
Stalls, 10s. 6d.; balcony, 5s.; area and gallery, 1s. Tickets to be obtained of Chappell & Co., 56, New Bond Street, and the principal Music-sellers.

CHAMBER CONCERTS OF MODERN MUSIC.—

The **THIRD CONCERT** on **FRIDAY, April 5th**—**QUEEN'S CONCERT ROOMS, HANOVER SQUARE.** Quartet in E flat, Op. 34. (Reinecke), Song (Coenen), Fantasia, Op. 159, in C, (Schubert), Songs, Eldorado, La Chan-on de fortune's Lullies Improvisata La belle Griseldis, Op. 94. (Reinecke), Duet, Quante Amore (Donizetti), Sextett, Op. 18, in B flat, (Johannes Brahms). Executant, Messrs. Coenen, Wiener, Amor, Zerbini, Hann, Daubert, Vieuxtemps, and Reinecke. Vocalists, Miss Sophie Ferrari and M. Fontainez. Stalls, 8s., unreserved, 2s., at Novello's, 1, Berners Street, and at the Rooms.

THE QUEEN'S CONCERT ROOMS, Hanover Square,

may now be engaged for Balls and Concerts, Bazaars, Soirees, Readings, Lectures, Wedding Breakfasts, Organ Recitals, &c. Apply to Mr. Hall. ROBERT COCKS, Proprietor.

MR. HENRY LESLIE'S CHOIR.—April Eight, at

Eight o'clock.—**ST. JAMES'S HALL**—SELECTION from BISHOP, &c. Ellen Horne, Patey, Enriquez, Linda Scates, Sims Reeves, and Foli. Tickets, 6s., 3s., 2s., and 1s., at all Music Publishers; and at Austin's Office, 28, Piccadilly.

"SWEET EVENING AIR."

MR. VERNON RIGBY will sing **WILFORD MORGAN'S** new Song, "SWEET EVENING AIR," at Richmond, April 10th; Town Hall, Shoreditch, 15th; Brixton, 24th; Birmingham, May 2nd; and at all his Concert Engagements.

"MY SWEETHEART WHEN A BOY."

MR. WILFORD MORGAN will sing his immensely popular song, "MY SWEETHEART WHEN A BOY," at Margate, April 5th; Stratford-on-Avon, 6th; St. James's Hall, 11th.

MR. AYNSLEY COOK (one of the principal Baritones with the Parepa-Rosa Opera Company, now on a tour through the United States of America), in answer to numerous inquiries, begs to state that he is engaged with Mr. Carl Rosa, for English, German, and Italian Opera, till June next. All communications to be addressed to care of Messrs. Hall and Co., Music Publishers, Broadway, New York.

MDLLE. THERESE LIEBE

MDLLE. THERESE LIEBE (violinist) begs to announce her Return from her Provincial Tour, and that she will remain in London for the Season. Communications about Engagements for Concerts, Soirees, Quartet Parties, &c., to be addressed to Mdlle. Liebe's residence, No. 7, Saunders Road, Royal Crescent, Notting Hill, W.

MR. WILBYE COOPER begs to inform his Friends and the Public that he has returned to Town. Letters respecting Oratorios, Concerts, Pupils, &c., address, 19, Great Portland Street, Oxford Circus, W.

MR. GREAVES (Bass).—All Applications for Oratorios, Concerts, &c., to Mr. Cunningham Boosey, 6, Argyll Place, Regent Street.

MR. ARTHUR BYRON begs to announce that he is prepared to accept Engagements for Oratorios, &c. All applications to be addressed to Mr. Cunningham Boosey, 6, Argyll Place, Regent Street, W.

THE GUITAR.

MADAME SIDNEY PRATTEN begs to inform her friends and pupils, that she is in town for the Season, and at liberty to accept Engagements for Private Parties, and Lessons. 38, Welbeck Street, Cavendish Square, W.

MISS FENNELL begs to announce that she is in London for the Season, and prepared to accept Engagements for Oratorios, Concerts, Soirees, &c. All communications to be addressed to Mr. Cunningham Boosey, 6, Argyll Place, Regent Street, W.

MR. A. LOCKWOOD having returned to London will accept Engagements as Soloist, and to give Lessons on the Harp. 31, Albert Street, Regent's Park, N.W.

MR. SANTLEY will return to London on the termination of his engagement with the **PALEPA-ROSA OPERA COMPANY** at the Academy of Music, New York, about the middle of May. All communications to be addressed to Mr. George Dolby, 62, New Bond Street, London, W.

MR. VAN PRAAG,**GENERAL CONCERT AGENT, &c.**

MR. VAN PRAAG, after a lapse of upwards of twenty years, during which he has had the honour of serving the Ladies and Gentlemen of the Musical Profession, begs leave to forward his annual circular to his patrons, and to remind them that he still continues to undertake the management of Concerts, Malinées, Soirees, and also superintends Balls, engages Bands, Choruses, &c., &c. MR. VAN PRAAG flatters himself after his many years experience, and the ample satisfaction he has hitherto given to the Musical Profession and the Public in general, that he may again be favoured with their commands, and that no effort will be spared to be punctual. He begs to call the attention of the Ladies and Gentlemen to the adage, "What is worth doing is worth doing well." All communications addressed to Mr. VAN PRAAG, care of Messrs DUNCAN DAVISON & Co., 244, Regent Street, will be immediately attended to. Quadrille Bands, for Large and Small Parties, supplied on the most reasonable terms. (Vide Press).

On parle Français. Si parla Italiano. Se habla Español.
Man spricht Deutsch. Men spreekt Hollandsch.

IMPORTANT.

A TEACHING AND TUNING BUSINESS to be DISPOSED OF, yielding about £150 per annum. Sea-side and fashionable neighbourhood. For particulars, apply at once to "E. H. P.," care of DUNCAN DAVISON & Co., "Musical World" Office, 244, Regent Street.

REQUIRED, a few Voices of Refinement (Ladies and Gentlemen only), for a really Aristocratic Choir. Soirees fortnightly. Letters to be addressed to "Doctor," care of DUNCAN DAVISON & Co., 244, Regent Street.

MY FATHER'S BIBLE. NEW SONG. Words by J. OLIPHANT. Music by BRINLEY RICHARDS. "The Poetry is very touching, and the Melody equal to anything Mr. Richards has ever written." 3s. Post-free at half price.

TO ORGANISTS and CHOIRMASTERS. Messrs. R. COCKS and Co., have published a NEW CHEAP EDITION of Brinley Richards' "God bless the Prince of Wales," for four voices, with piano accompaniment, to which is appended an arrangement for the organ, with independent pedal part, with a view to its performance in churches. Free by post for 4d. Vide Orchestra, New Burlington Street.

GOUNOD'S New Song, "PASSED AWAY." Words by EDWIN SAUNDERS, dedicated to Sir JULIUS BENEDEICT. Post free 24 stamps LAMBORN COCK & Co., 63, New Bond Street, and CRAMER, WOOD & Co.

Just Published.

"THE PRISONER'S LAST SONG."

The Verses by CHEDWIK TICHBOURNE.

Made the night before he was executed in Lincoln's Inn Fields for treason, A.D. 1586.

The Music by J. P. GOLDBERG.

PRICE 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

**BRIGHTON CONCERT AGENTS,
PIANOFORTE AND MUSIOSELLERS.
LYON & HALL,
WARWICK MANSION.**

TO THE MUSICAL PROFESSION.**GENERAL MUSICAL AGENCY.**

MR. E. CUNINGHAM BOOSEY undertakes to negotiate Engagements, for the most eminent Artists, English and Foreign; to arrange Provincial Tours, CONCERTS, Fetes, &c.—London: 6, Argyll Place, Regent Street. Agency for the right of performance of Offenbach's Operas, and SOLE AGENCY for the London Ballad Concerts.

"PLEIN DE DOUTE,"

SONATA FOR PIANOFORTE SOLO.

Adagio maestoso, Allegro con brio, Romanza, Intermezzo, Scherzo and Trio, Rondo brillante. Composed and Dedicated by permission to MADAME ARABELLA GODDARD,

By **BERNARD FAREBROTHER.**

London: LAMBORN COCK & Co., 63, New Bond Street, W.

BOUDALT'S PEPSINE POWDER.

Taken by Dyspeptics at each meal (Bottles of One Ounce).

**PRIZE OF THE FRENCH INSTITUTE, 1856.
SOLE MEDAL, PARIS EXHIBITION, 1867. SILVER MEDAL, 1868.**
and supplied to the principal Hospitals of Paris since 1854.

BOUDALT'S PEPSINE WINE (SHERRY), 4s. & 8s.

Delicious and agreeable to take, and superior to all others.

BOUDALT'S PEPSINE

Lozenges, 3s.

Pills, 3s.

A very convenient form for Persons travelling.

**HOTTOT-BOUDALT, 7, Avenue Victoria, Paris.
A. & M. ZIMMERMANN, 7, Fen Court, London E.C.**

May be obtained through all Chemists.

Second Edition, Published by Subscription.

"RUTH,"

A SACRED ORATORIO.

By **GEORGE TOLHURST.**

PRICE ONE GUINEA.

Music Folio, Cloth, Gilt Lettered, 196 Pages.

SUBSCRIBERS' Names received by MESSRS. DUNCAN DAVISON & Co., 244, Regent Street, W., and by Mr. GEORGE TOLHURST, 28, Waterford Terrace, Fulham Road, London, S. W.

N.B. The orchestral parts can be obtained in MS., on hire, from the composer.

MR. W. G. CUSINS'S ORATORIO *GIDEON*.

(To the Editor of the "Musical World.")

SIR.—Composed by request for the last autumn Festival of the Three Choirs, Mr. Cusins's *Gideon*, after being received with much favour at Gloucester, was presented to a metropolitan audience on the 14th inst., at St. James's Hall. With your kind leave, Mr. Editor, I would beg to give expression to some thoughts which, it is my belief, would be but the reflection of the sentiments of many others, as well as of myself, respecting the first appearance of *Gideon* in London. The high official position of its author, in the double capacity of master of the music to Her Majesty the Queen, and conductor of the Philharmonic Concerts, demands a consideration that no one would be indifferent to acknowledge. It is the highest official pedestal a musician can attain. Other pens will record how uniformly satisfactory, how faithfully and acceptably, these services have ever been rendered by Mr. Cusins; at this moment, my particular task is concerning his oratorio. In the selection of his subject he has been preceded by Mr. C. E. Horsley and Dr. Stainer, and of the magnificence of the theme there can be no second opinion. Though the narrative is brief, for intense concentration of interest, and vivid dramatic effect, its "situations" are of the highest grandeur. How the two other writers named have treated these situations—the furtive threshing scene; the visit of the angel; the marshalling of the hostile hosts; the marvellous battle-scene, where the divinely-appointed leader scatters the opposing legions without striking a blow;—for the words, "The sword," interpolated by the translators, do not properly belong to the text;—how he "taught" the elders of the city with "thorns"; his magnanimous "refusal of the crown," with the words "The Lord shall rule over you";—these are each and all worthy of the most exalted and conscientious aspirations of musical genius to set forth. They are by no means all the incidents of importance the narrative contains; but these could scarcely well be overlooked in composing an oratorio on *Gideon*. Let me not presume to interpose any different reading of sacred words. I have too high a veneration for them to attempt any such thing. Nor does it become me to speak a homily upon the motto, "Evil destroys itself." Yet there is an acceptance of the divine intent here to which the student is shut up, if he regards the insertion of italicised words as but aids to grammatical and consistent construction, according to the generally received rule in perusing Scripture, and to which phase of the story I cannot avoid adverting for a moment. Since in our hand the three hundred picked men who scattered the Midianites held a torch (or lamp), and in the other hand a trumpet (the various readings are particular in this, that they all had trumpets), and since the words, "The sword," are an interpolation, not belonging to the original matter, I cannot help gleaning from this wonderful event that it is the Divine will to accomplish as much as possible its purposes without causing his people to destroy opposers. Only after every means have been employed to turn them aright does he permit his opposers to perish. Other cases of a precisely similar nature occur in sacred writ, proving the same thing—illustrating the fact, "The wicked flee when no man pursueth." After the flight the sword was used; but even then, at least in some instances, the "thorns" were tried first. While not presuming critically to enter on the subject of translation, it does seem to me important that the young composer should be as accurate as possible in setting words, because of the very great prominence given by the music to every word of the text. So, when we find the words, "The sword of the Lord and of Gideon" repeated in these oratorios twenty times over, and on referring to the story, find that the enemy was frightened away with "trumpet" and "lamp," and that these men of Gideon "stood every man in his place," not even at first pursuing the scattered hosts, who were destroying one another, but leaving it to the Ephraimites to capture the prisoners of war, I am "surprised to hear" the battle march of those who "stood still" as much as the cry of "The sword" from him who had not got one. If it can be made out that he had one (and you know, Mr. Editor, almost everything may be proved if one has a mind to prove it), no one will be more willing to acknowledge this error than I shall—even if it should turn out that Gideon could "shout aloud" while carrying his sword in his mouth. I would admit anything, not too preposterous, for the sake of being agreeable, especially as a gentleman who is a clergyman and likewise a Master of Arts has compiled the words. Still I must think that there is here an "item" of information as to the mode of procedure in war by the Israelites on this occasion, of which a member of the Peace Society would not be slow to avail himself. One little anecdote I must relate of the peril that attends great works. Breakfasting with a friend in the south of London a few mornings ago, he sent for a steak. The damsel brought it in a leaf of a music book. It looked nice (I mean the music, for my eyes were on that). "The sword of the Lord and," one might add, "the butcher" was discernible on the paper. Without waiting for breakfast, my friend rushed to the shop and, in a few minutes ransomed

twelve copies, which were being somewhat summarily brought to the block—(it was *Gideon* the first, by Charles Edward Horsley)—upon payment of the waste-paper, price sixpence a book. I was much moved by the incident, as I have much more than a respect for this very clever and elaborate composition. And my mind was greatly relieved by my friend assuring me of his intention to place the work in rehearsal forthwith. Its execution in the latter case, would at least be more in accordance with the laws of good society, than in the former. But as to the words, both authors have done worse than pursue the original story. Whether they could have done better than stick to the Biblical narrative, I will not venture to say. It is a very delicate and difficult matter to decide. The subject is, however, worth much more attention than either party appears to have given to it. If the narrative does not contain a sufficiency of words or situations, I will not presume to say with what material it is to be supplemented. One opinion I must express, let what is added be of the best, of a pleasing nature, if possible. Thus, when I see columns of the original narrative, wholly ignored, and in the opening chorus the words, "angry," "jealousy," "indignation," "devoured," and "laid waste," made prominent, I find, one more illustration of the impropriety of singing about the corrections of the Almighty. It is a great subject. I do not read in any portion of the Word, all threatenings. To sing of "Hades," or its concomitants, I have a fixed aversion—an aversion formed and built on certain principles involving an inner belief in the Eternal goodness. Sing of "glory," "riches," "wisdom," "strength," and so forth. But singing the opposite seems to me an entire mistake. I may be wrong—but that is my idea. In singing we may weep, but only thus conditionally—that increased joy may follow. Here, if the whole psalm had been illustrated from which the first chorus is taken a very different impression would have been created. As it is, the narrative was dull enough at that particular place; there was no occasion to import into it these few of the most threatening verses of a passage spoken, part of it against one party and part against another. The scene is too murky and dull altogether. So, for the most part, runs the book of the words all through. There was no occasion to darken the narrative; it is quite black enough. As the book of words stands it might be called an oratorio to the *Psalms* of David, with a few verses of the book of *Judges* sprinkled in. Beyond remarking that the oratorio occupies about an hour and a quarter in performance; contains twenty numbers, seven of which are choruses, six songs, a duet, two quartets, and two instrumental pieces, I must reserve any further reflections concerning my impressions of the music till another time.—Yours very truly,

IDEALIZER.

March 20th, 1872.

ROSSINI, NO POLYPHONIST—BUT PHONIST.

How much counterpoint Handel's cook may have known, neither tradition nor Handel tells us. But Handel's cook probably knew some;—now Gluck knew none; and when he wrote *Iphigénie in Tauris*, the remark would have applied just as well as when he wrote, for London, under Handel's nose, *I Cadute dei Giganti*. Had Handel lived to hear *Iphigénie in Tauris*, he would hardly have modified his opinion. What is counterpoint? The active polyphony. Handel was a polyphonist—Mozart, do.—Mendelssohn, do.—Bach, above all—Beethoven in a degree (but he tagged at higher things)—Gluck *not at all*. Gluck was not a musician any more than Wagner.

End of 2nd act.—Funeral Chorus and solo—shifting from major to minor—first C, then E flat. Do the words authorise it? If not, what becomes of Gluck's system—tune certainly (one of the few in *Iphigénie*), but not better than the famous something of Count Gallenberg.

No movement of parts in G. To place Gluck among the great masters of music is the height of imbecility.

Trombones. Mozart (who taught?) *not* Gluck.

Chorus of Furies compared with Commendatore in *Don Giovanni*!!!

Cleomenza and *Idomeno* compared with all Gluck musically!!!

Construction—Storm!!! No construction. Analyse it. Song—"Iphigénie"—no reason why it should ever finish—no form—like Wagner (see Wagner). *Chœur*.

LEIPZIG.—The programme of the nineteenth Gewandhaus Concert was made up exclusively of compositions by Mozart. Among them were the G minor Symphony; *Scena and Rondo* for Soprano, with *obligato* pianoforte accompaniment (Mlle. Voss, from Berlin, and Herr Reinecke); Concerto for Violin (Herr David); "Ave, Verum;" Overture to *Figaro*; "Abendempfindung" (Herr Gura); Concerto in E flat major, for two pianos (Herrn Kuast and Maas); and Sextet from *Don Juan*.—Concert of the Musical Union: Overture in C minor, J. J. Adassohn; Pianoforte Concerto in C major, Beethoven, (Herr Reinecke); Songs, Herr Gura; "Triumphal March," Reinecke; *Sixth Suite*, Lachner.—Herr Lachner's opera, *Catherina Cornaro*, will shortly be presented for the first time to a Leipzig audience.

ROYAL ITALIAN OPERA.

The 26th season of the Royal Italian Opera commenced on Tuesday night, with a more than average good representation of *Faust e Margherita*, as the most popular work of M. Gounod has been styled ever since its first production at Covent Garden in 1863, about a month after it had been introduced to the English public by Mr. Mapleson at Her Majesty's Theatre, with Mdlle. Tietjens and Signor Giuglini in the leading parts. The continued vitality of *Faust* is a tolerably fair proof that there is more in it than appears on the surface. Dr. Johnson says in one of the *Lives of the Poets*,—"whatever pleases many must have merit." No amateur would dispute the extraordinary merit of M. Gounod's opera; and however sticklers for Goethe may object—notwithstanding the fact that the idea of setting to music anything more than detached scenes, or episodes, from his great epic would be preposterous—the piece constructed by MM. Barbier and Carré, chiefly upon the episode of Gretchen, is admirably conceived and effectively carried out, and loses nothing by the suppression of what, under the circumstances, is the superfluous *tableau of the Walpurgis Night*. But about the plot and the music of this famous opera we have spoken so often that another word of criticism would be superfluous.

The most striking feature in Tuesday night's performance was the Mephistopheles of M. Faure—a masterpiece in its way. M. Faure has seized the true German idea of the character, and at the same time worked it up with all the elaborate *finesse* of the French school of acting. Each situation in which Mephistopheles becomes prominent is made the most of—from that of his sudden appearance before the astonished Faust to that in which he strives to tear away his victim from the only being that can possibly save him. M. Faure's rendering of the music is equally powerful. The apostrophe to the "Calf of Gold" ("Dio dell'or") is declaimed with as much spirit as the serenade addressed to the unhappy Margaret is delivered with polished irony. M. Faure was never more successful in his delineation than on Tuesday night, and more than once created a marked impression. Both his songs were asked for again, and the last verse of each repeated. Mdlle. Sessi being indisposed, the part of Margaret devolved upon that clever, versatile, and eminently serviceable lady, Madame Sinico, who seems to know almost every opera by heart, and to be ready with it at a day's notice. Her performance, under the circumstances, was more than creditable; it was, in many respects, indeed—especially in the "Jewel song," and the love duet with Faust, the two striking features of the "Garden scene"—entitled to unqualified praise. Madame Sinico, moreover, acted with intelligence throughout. Mr. Gye is fortunate in the possession of an artist so ready, willing, and able to help him at an emergency. Mdlle. Scalchi's Siebel is well known; and it is enough to say that she sang the air, "Parlate d'amor," in which Siebel gathers the bouquet for Margherita, with her accustomed fluency, and as usual was compelled to repeat the last verse, besides being applauded in the interpolated "Quando a te lieta," composed by M. Gounod expressly for the late Madame Nantier Didiée. The Faust of the evening was Signor Naudin, who, like Madame Sinico, is at home and at his ease in no matter what opera, from the *Africaine* to *Fra Diavolo*, and evidently as familiar with the music of Gounod as with that of Meyerbeer and Auber. Here, again, Mr. Gye possesses an artist who in this respect can scarcely be over-estimated. Signor Naudin may also be warmly commended for his careful reading of the admired apostrophe to Margaret's humble dwelling—"Salve! dimora casta e pura"—and for his share in the love-duet with Margaret. Signor Cotogni's Valentine was as earnest and impressive as usual in the dying scene, after the duel with Faust. The subordinate characters of Marta and Wagner were assigned to Mdlle. Anese and Signor Tagliafico. Signor Vianesi was the conductor, and the orchestral accompaniments—how important need hardly be said—left little to desire. The chorus, too, was in most instances thoroughly up to the mark. About the *mise-en-scène* of *Faust* at Covent Garden it is unnecessary to speak. Previous to the opera the National Anthem was sung by the chorus, accompanied by the orchestra.

Mr. Gye's prospectus for the season is one of more than ordinary interest. His list of singers is enriched by the names of several ladies and gentlemen hitherto unknown to this coun-

try, although reports have been spread concerning the merits of two or three of them which entitle us to look forward to their advent with interest. The new-comers are Mdlle. Albani, from the Pergola, Florence; Mdlle. Zimmermann, from Dresden; Mdlle. Marianne Brandt, from Berlin; Mdme. Saar, from the Scala, Milan; Signor Cesari, also from Milan; Signor Dodoni, from St. Petersburg; Herr Köhler, from Dresden; and Herr Verenrath, from Copenhagen. Expectation is most rife about Mdlles. Albani and Zimmermann. Mdlle. Albani is the adopted professional name of a young Canadian, Mdlle. Emma Lajeunesse, who has recently been singing with great applause in some of the chief Italian towns. What may be her peculiar line cannot be gathered from the prospectus, inasmuch as she is not referred to in the description of any of the operas of which the full "cast" is published. Mdlle. Zimmermann is known to all who watch the progress of German opera abroad as a high-tragedy soprano, and it is, therefore, not surprising to find her put down for the leading parts in *Der Freischütz*, *Robert le Diable*, and the *Huguenots* (the last-named in alternation with Mdme. Pauline Lucca), as well as for Mozart's Donna Anna. The versatility of Mdlle. Marianne Brandt must be considerable, seeing that, among the characters allotted to her, are Mozart's Donna Elvira, Meyerbeer's Fides, and Beethoven's Leonora. About the other strangers, having no positive information to rely upon, we can say nothing, except that if they are good they will be welcome. Mr. Gye's company is otherwise strong, including, in addition to those of whom we have already spoken, most of the old favourites. Mesdames Adelina Patti, Pauline Lucca, and Miolan Carvalho are at the head of the sopranos; Mdme. Demerit Lablache is among the contraltos; Signor Graziani is chief baritone; Signors Bagagiolo, Capponi and Ciampi are the basses, and Signors Nicolini and Bettini figure in the list of tenors. Besides these we have Mdme. Monbelli, who has already made her mark as a light soprano, with others too numerous to mention.

But even more interest attaches to the novelties Mr. Gye pledges himself to bring forward, over and above as many of the familiar operas of the *répertoire* as can conveniently be squeezed into the season. Before referring to things which are absolutely new, we may say that the revival of M. Gounod's *Romeo e Giulietta*, with Madame Patti and Signor Nicolini, as the heroine and hero, will afford general satisfaction. Few can have forgotten Madame Patti's graceful and thoroughly well studied portrayal of Giulietta; and just now a tenor more likely to present an effective dramatic impersonation of Romeo, or, being a Frenchman, to sing the music of M. Gounod with the desired expression and correctness, than Signor Nicolini, it would be difficult to name. The promised novelties are four in number—a new opera, entitled *Gelmina*, libretto by Signor F. Rizzelli, music by the Prince Giuseppe Poniatowski—written expressly for Madame Patti, who is to sustain the chief character; *Il Guarany*, an opera by Carlo Gomes, a young Brazilian musician; an Italian version of Auber's brilliant and charming *Diamans de la Couronne*—with Madame Patti as Catarina; and, last not least, Herr Richard Wagner's *Lohengrin*. The journals of Italy speak in glowing terms of *Il Guarany*, which has been played with undisputed success at Milan, Genoa, and elsewhere; while *Lohengrin*, as our musical readers need scarcely be reminded, has lately been received with as much favour at Bologna and Florence as *Tannhäuser*, its immediate predecessor, was received with disfavour some years ago in Paris. The Italian public has shown itself more tolerant than the French; and the Italian press, though by no means exclusively eulogistic in any one instance that we have seen, has shown itself at once more liberal and courteous. Mr. Gye could hardly do a wiser thing than bring out *Lohengrin*, the last opera from Herr Wagner's pen which lies within reach of such ordinary means and appliances as are at the disposal of a manager during the inevitably hurried London season. It cannot be forgotten by opera-goers that though the *Ollandese Dannato* (*Fliegender Holländer*) of Wagner was given at the far end of the season, during the short but spirited direction of Mr. George Wood at Drury Lane Theatre (Her Majesty's Opera), its production met with unanimous approval; and if *Lohengrin* is brought out at a favourable period, and with adequate preparation, there is no reason why it should not succeed in London as it is said to have succeeded at Bologna and

Florence, and as it is well known to have succeeded in the principal towns of Germany.

The opera on Thursday was *La Figlia del Reggimento*. To-night, *Faust* again, with Mdle. Sessi. Four performances next week.

WILLIAM STERNDALE BENNETT.*

After thinking for a long time how I could offer the reader at the commencement of the year 1837; something that might add a fresh impetus to his kindly feelings towards us, among a host of wishes for his prosperity, I could hit on nothing but the idea of forthwith introducing to him a certain most happily constituted individuality. This individuality is no Beethoven, engaged in a combat of years; no Berlioz, preaching revolt with a hero's voice, and spreading dismay and destruction around; but rather a tranquil, fine spirit, which, whatever the tumult raging beneath, works on alone above, like an astronomer observing the course of phenomena, and watching for an opportunity to dive into the secrets of nature.

The native country of Sterndale Bennett is that of Shakspeare, and his christian name, too, is the christian name of the poet. And, after all, is it so wonderful?—are the arts of music and poetry so foreign to each other, that the greatly celebrated country which produced Shakspeare and Byron should also produce a musician? If through the names of Field, Onslow, Potter, Bishop, and others, an old prejudice has been shaken, how much more has this been so in the case of the subject of our notice, at whose very cradle a kind Providence watched? If it is true that great fathers have seldom had children who, in their turn, have been great in the same art or the same science, those are indeed to be accounted fortunate, who even at their birth have been bound down to their talent, and directed to the vocation of their life; who have thus been fortunate, like Mozart, Haydn, and Beethoven, whose fathers were simple musicians. These men imbibed music with the milk from their mother's breast, and learned it in their dreams of childhood. On first awakening to consciousness, they felt themselves members of that great family of artists, into which others have frequently to purchase admission with sacrifices.

Fortunate, therefore, was the artist of whom we are speaking, and who, no doubt, has many and many a time sat, listening in wonder and ecstasy under the great organ, while his father, the organist of Sheffield, in Yorkshire, was playing. No nation in the world is, probably, so well acquainted with Handel as the English nation, and there is nothing of his which does not please them except his German name. They listen to him with reverence in their churches, and sing his compositions with enthusiasm at their festive entertainments; nay, more, Lipinski used to say that he heard a postilion perform airs of Handel on his horn. Even a less happily constituted disposition must, necessarily, under such favourable circumstances, have developed itself purely, and in conformity with nature. What a careful education in the Royal Academy of Music in London, teachers like Cipriani Potter and Dr. Crotch, and unwearied private study may have done, I know not; I only know that from the scholastic web so beautiful a soul arose, that we feel inclined to follow it with yearning arms in its flight, while it is bathing in ether, and gathering and distributing flowers.

But as the soil on which Bennett was born could not for ever satisfy such a winged spirit, he no doubt often yearned for the land where the first among musicians saw the light of day; and, therefore, for some little time past, the favourite of the London public, ay, the musical pride of all England, has been living in our immediate neighbourhood.

Were I now to say anything of the character of his compositions, it would be, that their speaking and brotherly similarity with those of Mendelssohn must immediately strike every one. The two men possess the same beauty of form, poetic depth and clearness, ideal purity, and the same enrapturing expression outwardly, and yet there is a distinction between them. The characteristics thus distinguishing them from each other are more evident in their performance than in their mode of composition. The playing of the Englishman is perhaps the softer

(greater in the working out of the details), because that of Mendelssohn is more energetic (displaying more execution on a grand scale). The former shades as delicately in the most subdued passages as the latter really first overflows with fresh strength in the most magnificent and forcible ones; if, in the first instance, the refulgent expression of one form alone overpowers us, in the other, hundreds of joyous angels' heads burst forth as from one of Raphael's skies. Something similar is true, likewise, of their compositions. If Mendelssohn presents to us, in phantastic outlines, all the wild bustle of a *Midsummer Night's Dream*, Bennett is more willingly excited to music by the figures of the *Merry Wives of Windsor*;* if one, in his overtures, spreads before us the profoundly slumbering surface of the sea, the other carries by the side of the softly breathing lake, with the moon reflected in it.

This last reflection leads me directly to three of Bennett's most charming pictures, which, with two other works of his, have been published in Germany as well as elsewhere; they bear the respective inscriptions of *The Lake*, *The Mill-stream*, and *The Fountain*, and, for colouring, truth to nature, and poetical conception, are real Claude Lorraines in music; living landscapes of tone, and, especially the last, in the hands of the poet, full of truly magical effect.

I could say much more—how these are but small poems compared to Bennett's greater works, such, for instance, as six symphonies, three pianoforte concertos, orchestral overtures to *Parisina*, the *Naiades*, &c.—how he knows Handel by heart—how he plays all Mozart's operas on the piano, in such a manner as to make us fancy we see them bodily before us; but I cannot keep him off any longer—he has been looking over my shoulder for a long time past, and has now asked for the second time—“What are you writing?” “My dear friend, all I will add is—“if you but knew!”

EUSEBIUS.

GALLERY OF ILLUSTRATION.

A whimsicality, the joint production of Mr. F. C. Burnand and Mr. Molloy, was recently produced at Mr. German Reed's Gallery under the title of *My Aunt's Secret*. Mr. Burnand is both smart and amusing while Mr. Molloy has introduced some pretty solo and concerted pieces. In the country house of Sir Marmaduke Pender (Mr. Cecil), the scene is laid. Miss Briarby, a lady of fortune has a nephew, Tom, who assumes a studious manner, and makes surreptitious love to Miss Nellie Chugg, an inmate of Sir Marmaduke's house. Miss Briarby suspects what is going on, and falls into a trap inadvertently prepared for her by Miller, Miss Chugg's maid. That young person, entrusted by Tom Egerton with a bouquet to his lady love, carelessly places it on the library table. Among the flowers is a note—a declaration of love, and unsigned. Sir Marmaduke presents the flowers to Miss Briarby, who reads the note secretly, and Sir Marmaduke, innocent of love-making, takes it for granted she alludes to the injudicious use of stimulants. Miss Briarby, under the impression that the baronet has declared himself, explains that years ago she married an Italian, from whom she separated on account of his gambling propensities. This is *My Aunt's Secret*, and the husband makes his appearance as Signor Arniati. He explains his grief to Miller, and Perkins (the footman), who invite the signor or “organ man,” into the house, and, left alone, he finds his way down a secret passage. The solution of the difficulties is soon arrived at by Mr. Simon Lancaster telling the legend of the haunted room, in which all the characters are gathered together. The ghost of a wicked cavalier appears once a year, and keeps the anniversary of the night he devoted to the burning of the old house. Tom Egerton, returning drunk from a fancy ball, is taken for the ghost until lights are brought, and he is recognised. In the meantime the imprisoned signor has implored the pity of his wife known as Miss Briarby who tells every one seriously that Sir Marmaduke has promised to do what he can for the organ grinder (a marquis in his own country), and joins the hands of Tom and Nellie Chugg. Three other characters are introduced—Miss Lavinia Jackson, an American lady; Mr. Chugg, an old pianoforte-tuner; and Captain Hurrykin, a young man always making mistakes and correcting himself. Mrs. German Reed as Miss Briarby was as amusing as ever, and, as Miss Lavinia, sang a song about “Dinah Doe” in her best style. Mr. G. Reed's “footman” was quite a treat in its way, and Mr. A. Cecil as Sir Marmaduke was extremely skillful in depicting the character of the old bean. Miss Holland was charming as Nellie. The piece was heartily received, and Mr. Molloy was called for. Mr. Burnand also received a summons, but owing to indisposition did not appear.

* He has written an overture to this play of Shakspeare.

* From Robert Schumann's *Gesammelte Schriften über Musik und Musiker*. Translated for the *Musical World*, by John V. Bridgeman.

MONDAY POPULAR CONCERTS.

(From the "Sunday Times.")

We subjoin the programme of last Monday's concert—(benefit of Mdme. Arabella Goddard):—

PART I.—Quartet, in G major, Op. 10, No. 1, for two violins, viola, and violoncello (MM. Joachim, L. Ries, Straus, and Piatti)—Mozart; Prayer, "Lord, whom my inmost soul adoreth" (Mdle. Drasdil)—Hiller; Sonata, in E flat, Op. 75, for pianoforte alone, first time in public (Mdme. Arabella Goddard)—Dussek.

PART II.—Tema Con Variazioni, for pianoforte and violoncello (Mdme. Arabella Goddard and Signor Piatti)—Mendelssohn; Air, "O Fatina" (Mdle. Drasdil)—Weber; Sonata, in A, Op. 47, for pianoforte and violin, dedicated to Kreutzer; last time this season (Mdme. Arabella Goddard and Herr Joachim)—Beethoven.

Mdme. Goddard, it will be seen, met the expectations of her friends and the public by bringing forward a novelty. We have many times pointed out the unique service this lady renders to art as, year after year, she goes on disinterring music which ignorance and inappreciation have buried alive. Mdme. Goddard is sometimes called a "resurrectionist," and the word may be justifiably used; but it is more correct to term her a deliverer of life from the grasp of death. She brings forward no corpses, but living things. A living thing, certainly, is the Sonata in E flat of Dussek, and not only living, but full of vitality, grace and beauty. Why it had never before been played in public is beyond explanation, as the fact itself is almost beyond belief. All the greater honour, however, is deserved by Mdme. Goddard for making known its worth, and taking away a reproach of which the musical world had good cause to feel ashamed. That no novelty could have appealed to the public taste under better auspices is certain. Madame Goddard played every movement with a complete grasp of the composer's meaning and thorough control over her unequalled interpretative powers. The Sonata stood out, therefore, in the clearest form, and with such light thrown upon every detail that it was impossible not to take in all its meaning. A performance more delicately finished and, at the same time, showing a bolder, freer hand, we do not remember. The gifted artist was, of course, recalled and enthusiastically applauded. Her subsequent efforts need not be dwelt upon, though it is possible to say much in praise of the magnificent rendering Mendelssohn's Variations and Beethoven's well-known Sonata received. The artists in each case were fittingly associated, the one being worthy of the other, and both works were played with unmistakable signs that the act of playing was as pleasurable as that of hearing. Mdle. Drasdil sang Hiller's song very well indeed.

(From the "Daily Telegraph, March 23.")

The annual "benefit" taken by Madame Arabella Goddard in connection with these entertainments is anticipated with much interest by connoisseurs, who have been taught to look either for some remarkable achievement, such as a performance of Beethoven's Op. 106, or, as on Monday last, for the production of an unfamiliar work. In both respects Madame Goddard enjoys a distinction shared by very few of her fellows. She has demonstrated that there is nothing she cannot play—an adequate execution of the "106" implying mastery over every conceivable difficulty; and she has established beyond cavil her willingness to play anything which deserves a hearing. In these things lie her claim to the honourable but much-abused title of artist—a title rightly worn but by a select band; and it is these facts which make her "benefit" an event of special importance. On the occasion we now notice Madame Goddard once more indulged a fondness for acting as champion of those *dii minores*, who, but for her, would want fame, altar, and worshippers. One, at least, of the lesser Olympians is under special obligations to the perseverance and skill with which Madame Goddard has set forth his claims. Need we mention Dussek as that one?—the Dussek whose genius received an eloquent vindication at her hands on Monday night by a performance of the Sonata in E flat (Op. 75). There is good reason to believe that this work had never before been played in England; though why music so beautiful should endure such neglect is not easy to understand, without assuming ignorance or want of appreciation on the part of those who are responsible. Certain it is that the Sonata takes rank among the

very best of Dussek's creations; and that, as regards symmetry, imaginative power, and melodic beauty, it has few superiors in the particular school to which it belongs. Amateurs who heard the Sonata on Monday for the first time must have been struck by the revelation made of Dussek's elegant art. The exquisite grace of the opening Allegro, with its masterly "free fantasia;" the loveliness of an Andante as pure as though written by Mozart, without suggesting Mozart in any degree; and piquancy of a Finale exhibiting the *ars celare artem* to perfection—these are features upon which every admirer of good music must dwell with loving appreciation; and, because making these known, Madame Goddard's latest achievement was by no means her least. It is almost superfluous to tell how the Sonata was played. Indeed, to do so at any length would be to repeat observations already made a thousand times with regard to the faultless precision and unflinching clearness of reading which characterise Madame Goddard's performances. Let it suffice to state that a more poetic interpretation, or one more marked by a delicate sense of every beauty to be exhibited, the most exigent taste could hardly desire. At the close of the Sonata, Madame Goddard was recalled with enthusiasm, and justly applauded. The *bénéficiaire* subsequently joined Signor Piatti in Mendelssohn's ingenious and interesting "Tema con variazioni" (Op. 17), for piano and violin; and played, with Herr Joachim, the "Kreutzer" Sonata of Beethoven. Such a combination of talent in each case ensured a magnificent performance. We should add that Mozart's Quartet in G (Op. 10) opened this most interesting concert, and that Mdle. Drasdil sang two songs with acceptance.

WAGNERISM EXPLAINED.

Herr Franz Huffer, who aspires to be the chief apostle of Wagnerism in this country, has sent the following letter to the *Daily News*:—

SIR,—May I be allowed to tender a few words in answer to the remarks which I read in your columns recently respecting my paper on Richard Wagner in the *Fortnightly Review*? It is far from my wish to enter into any kind of controversy about the value of the "music of the future" in general, or about the originality of what I think to be its fundamental idea. I know very well that what is generally called a "new idea" is never invented by a single individual. Its compounds have been singly hovering in the air, as it were, felt and known by the many either in the form of a doctrine of the learned, or even in that of a popular truism. Still it remains the task of genius to develop its *disjecta membra* into an organic whole; and, if the idea is of an artistic kind, to prove its vitality by an act of creation. In this sense, and in this sense only, I claimed for Wagner the honour or dishonour (whichever it may be) of having urged theoretically, and shown by his creative productions, the necessity of a poetical basis of music. The meaning of the word "poetical" in such combination differs essentially from the sense in which the word is generally used, and this *nuance*, perhaps not sufficiently explained by me, has, I think, given rise to some misapprehension in your article. By "poetical," I mean only the original passionate impulse which every artist must feel, and which he tries to embody in his work, be it by means of articulate words, sounds, or colours. In this sense every artist must be first a poet, and without such a fundamental conception, poetry proper will degenerate into mere rhyming, painting into the worst kind of meaningless *genre*, and music into a shallow display of sound, or "Musikmacherei," as the Germans appropriately call it. Of this original impulse music had lost hold for a long time, chiefly owing to the destructive influence of the Italian operatic stage of the last century. Even in great composers like Mozart or Haydn the poetical idea was encumbered by the strict forms of absolute music. My meaning is, to be quite explicit, that they would conceive a melody, perhaps, full of sentiment, and certainly full of beauty of sound, and develop it exclusively with a view to displaying such beauties. It was Beethoven who first distinctly felt, and Wagner who first expressed in words, the necessity of a previous "poetical" impulse to which the forms of music proper would have to yield. The unimpaired vitality of pure instrumental music, on these grounds, is of course obvious, it being altogether a secondary consideration whether the "poetical basis" be expressed in words or not. Much less is the possibility of poetry, as a separate art, denied by the above theory. Still it is equally true that where a thorough blending of words and music is effected, and most of all in the drama, the very essence of which is passionate impulse, the common effort of both arts will be of a higher kind than is ever attainable by either in its individual sphere. Both have to resign some of their peculiarities, but both gain new strength and beauty in their supreme surrender. They are not, to adopt the equestrian simile of your contributor, "two riders on the same horse, where one or the other must ride behind," but rather like two noble steeds, drawing with double force and swiftness, the fiery chariot of divine pathos.—I am, Sir, yours truly,

F. HUFFER.

MUSIC AT BIRMINGHAM.

(From our own Correspondent).

The local musical season now rapidly drawing to a close, cannot be pronounced in any way deficient either in quality or quantity. The Festival Choral Society gave, for its last Subscription concert, at the Town Hall, Spohr's *Last Judgment*, (for the first time in its entirety in Birmingham) and Beethoven's Mass in C, the principal singers being Miss Blanche Cole, Miss Julia Darby, Mr. Vernon Rigby, and Mr. Whitney, all of whom sang their best. It is not, however, upon solo vocalists that either of these works depend for effect, the choruses and the band having by far the largest and most important part assigned to them, and if the latter had been as efficient as the former, there would be but little to complain of, but there is no disguising the fact, that the instrumentalists here are, as a whole, vastly inferior to the body of singers, whose grand resonant voices and strict attention to time, as well as observance of light and shade, contribute so materially to the success of the great Triennial Festivals which have given Birmingham so world-wide a reputation. One extra performance on Easter Tuesday, when the *Messiah* is announced with Miss Edith Wynne, Mrs. Patey, Mr. Sims Reeves, and Mr. Whitney, (Mr. Stockley being, as usual, the efficient conductor) and the Festival Choral will retire into private life until somewhere about October or November next.

At the last of their series of chamber concerts, Messrs. Harrison might well have exclaimed "Finis coronat opus," for a better selection or a finer quartet of players (Madame Norman Néruda, Messrs. Ries, Schreurs, and Daubert) it would be difficult to find, while the majority of the works chosen being familiar and acknowledged masterpieces, the audience had the additional enjoyment of welcoming old friends, such as Mozart's Quartet in D minor, No. 2, the Kreutzer Sonata of Beethoven, and the no less well known trio in D of the same composer, all of which were executed to perfection. In addition to this Mdme. Norman Néruda played for solo, a *Suite* in D, by Rüst (a German composer who departed this life in 1796), while Mr. Charles Hallé's well known powers were displayed in Gluck's *Gavotte* in A, and Heller's *Wanderstunden*, and *Tarantelle* in B flat. Miss Annie Edmonds was the vocalist, and won deserved applause in the air "I dreamt I was in Heaven," from Sir Michael Costa's *Naaman*, and in the (now somewhat *rocco*) song of Sir Henry Bishop "Should he upbraid," a vehicle for facile execution of which this clever young lady did not fail to make the most. It is satisfactory to hear that Messrs. Harrison announce their intention of giving another series of similar concerts next winter.

At the third concert of the Birmingham Musical Union, the string players were Messrs. Otto Bernhardt, L. Goodwin, Jacoby, and Vieuxtemps, and the pieces given, Beethoven's Quartet in A, Op. 18, No. 5; a trio in F major, by Dr. Swinnerton Heap (a local professor and pianist who has studied at Leipsic, and displays much promise of future excellence); Mendelssohn's *Romance Sans Paroles* in D major, Op. 109, for violoncello with pianoforte accompaniment; and Reinecke's Quintet in A major, for strings and piano, the Birmingham Glee Union varying the programme with some very good part singing.

If the sight of a good man struggling against difficulties be pleasant to the gods, the spectacle of a peripatetic Italian Opera Company contending against three nights of the most atrocious weather possible, in a theatre of limited resources, but unlimited draughts of air which would appear to be imported direct from the North Pole, may be possibly agreeable to some one—say, other than gods, but certainly not satisfactory either to the "enterprising *impressario*," Mr. Mapleson, or the spirited lessee (all lessees are spirited as all magistrates are worthy), Mr. Simpson. Nevertheless, there were better houses than might have been expected, the first two nights, and the last evening (Saturday) all parts of the theatre were well filled, the audience on each occasion being apparently well pleased with the representations put before them. Much curiosity was felt as to Mdme. Marimon—whose first appearance in Birmingham it was—and, although the public did not display much feeling in the opening act of *La Figlia del Reggimento*, the brilliant singing, and no less animated acting of the clever young French lady in the singing scene, roused her hearers to absolute

enthusiasm, and the plaudits were as hearty and continuous, as they were thoroughly well deserved after this really wonderful display of talent, establishing Mdme. Marimon at once as a favorite whose future appearances here will be cordially welcomed. Signor Borella's peculiar humour found vent in the part of Serjeant Sulpizio, but the Tonio of the evening, with a weak tenor voice of uncertain intonation and certain *vibrato*, was by no means worthy to mate with the brilliant *prima donna*, whose success was so unequivocal. With (or without) deference to those who made the selection of the *Huguenots* for the second evening, I cannot but think that their judgment was seriously at fault, as an opera of the dimensions and grandeur of Meyerbeer's *chef d'œuvre* requires a much more extensive orchestra, chorus, and other appliances, than possibly can be available with a travelling troupe and a provincial theatre. What the Valentine of Mdme. Tietjens is, both vocally and histrionically, needs no telling, the part in which she made her first appearance in England being still one of her greatest and most perfect assumptions, and indeed one in which she has at present no rival. Despite a hoarseness at times, but too painfully apparent, the great German songstress made her accustomed effect, the duet in the third act, being as usual the culminating point. The Raoul was Signor Vizzani, who, either from lack of intelligence, want of industry, or both, seems to make no progress either as a singer or an actor, although he has two such necessary qualifications—an agreeable voice and sufficiently attractive stage presence. Not destitute of some good points, the Marcello of Signor Foli falls short of what it might be, considering the magnificent means at the singer's disposal, but which require much more care and study for their proper and full development. The Contes di St. Bris and Nevers (Signori Agnesi and Mendioroz,) appeared to be both suffering from the prevailing epidemic for which our eccentric climate must be held responsible, the same excuse holding good for the new Swedish contralto, Mdme. Bundsen, who was compelled to omit Urbano's second air in consequence, while the Dama d'Onore omitted herself altogether, and the chorus seemed to be visibly and audibly suffering from the effects of the prevailing snow storms, sleet showers, and severe frosts. The shortcomings of Friday were, however, to some degree, compensated by the performance of the following evening, when the *Flauto Magico* was given, with Mdme. Tietjens, as Pamina; Mdme. Marimon, Astriammante; Signor Vizzani, Tamino; Signor Foli, Sarastro; Signor Mendioroz, Papageno; Signora Colomba, Papagena. The (happily) familiar melodies of Mozart, produced their accustomed impression, and "La dove prendere" "Qui sdegnò," and the duet for the bird catcher and his spouse, were cordially encored. The part of the High Priest, suits Signor Foli wonderfully well, and as he sang much better than on the preceding night, the result was commensurate. Band and chorus too, though at times leaving something to be desired, acquitted themselves on the whole creditably, the accompaniments of Mozart being apparently more within their scope than the instrumentation of Meyerbeer. In justice to the conductor, it is only fair to say, that Signor Li Calsi worked his hardest, and did his best with the material at his command. A special line of praise must be awarded to Mdme. Marimon, who sang both the tremendously difficult airs of the "Queen of Night," the first in the original key, the second transposed half a tone, with marvelous effect, although the quality of her voice is not in reality suited to the music which is usually associated with an organ of higher and more piercing calibre. A vigorous burst of applause and unanimous call followed the trying "Gli angui," which many would have fain heard again, but for consideration of the immense tax upon the powers of the singer, who thus more than confirmed the highly favourable impression she had already made on her first appearance. It is announced that the Opera Company will again visit this theatre in the autumn, when they will be sure to receive an equally cordial welcome as upon this occasion, and it is to be hoped with fuller houses to appreciate their efforts.

HANOVER.—A new opera, *Herrmann, Deutschland's Befreier* (Herrmann, the Deliverer of Germany), has been sent in to the management of the Royal Operahouse, and will probably be accepted. The author of the book is Herr Soback; the composer of the music, Herr Wegener.

CRYSTAL PALACE CONCERTS.

TWENTY-THIRD SATURDAY CONCERT, MARCH 30th, 1872.

PROGRAMME.

| | |
|--|--------------|
| MARCH, "Rebekah." | Barnby. |
| ARIA, "O that thou had'st hearkened" (<i>Prodigal Son</i>)—Miss EDITH WYNNE | Sullivan. |
| CHORAL FANTASIA—Miss EDITH WYNNE, Miss REBECCA JEWELL, Miss MARION SEVERN, Mr. VERNON RIGBY, Mr. H. GUY, Mr. WADMORE. THE CRYSTAL PALACE CHOIR. Piano-forte—Mr. OSCAR BERINGER | Beethoven. |
| SONG, "Be thou faithful" (<i>St. Paul</i>)—Mr. VERNON RIGBY | Mendelssohn. |
| UNACCOMPANIED QUARTET, "God is a spirit" (<i>Woman of Samaria</i>)—Miss REBECCA JEWELL, Miss MARION SEVERN, Messrs. H. GUY and WADMORE | Bennett. |
| SYMPHONY, No. 7 | Beethoven. |
| PSALM, XLII, "As the hart pants" (First time)—Miss EDITH WYNNE, Messrs. H. GUY, HOWELLS, WADMORE, and POPE and the CRYSTAL PALACE CHOIR | Mendelssohn. |
| CONDUCTOR | MR. MANNS. |

MARRIAGE.

On March 20th, at 12, Buckingham Terrace, Edinburgh, JOHN CLEMENT COLLARD, of Grosvenor Street, Grosvenor Square, and No. 80, Addison Road, Kensington, London, to CATHERINE, daughter of JOHN PURDIE, Edinburgh.

DEATH.

On Wednesday morning, March 27th, at her residence, 32, Gloucester Terrace, Hyde Park, JOANNA, widow of the late ADOLPHO FERRARI. Beloved and regretted by all who knew her.

TO CORRESPONDENTS.

DR. EZEKIEL SEDGE.—W. S. Bennett's second pianoforte concerto has been played only twice in public within these thirty years past. The wonder is not that it should have been passed over unnoticed, but that Dr. Sedge should be such a noodle as to expect it would be noticed. The composer is an Englishman, and his work is a masterpiece; the performer is an Englishwoman, and her performance was masterly. Is not that enough?

NOTICE.

TO ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs. DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyll Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.

The Musical World.

LONDON, SATURDAY, MARCH 30, 1872.

A MATTER OF PRINCIPLE.

WE have been asked by Herr Stockhausen to publish the letter which appears below, and do not hesitate to grant his request, for reasons quite apart from the personal matters involved. Into the dispute between Herr Stockhausen and Mr. Barnby we must decline to enter as partisans of one side or the other; and it need hardly be said that our columns will be as open to the defence of the latter as they now are to the attack of the former. Herr Stockhausen writes as follows:—

(To the Editor of the "Musical World.")

DEAR SIR,—Publicity being the only means by which a singer can defend his conduct for not appearing when duly announced, I beg you kindly to give space in your valuable paper to these lines.

It is not enough I think that the public should read: "Mr. Barnby regrets to announce that Herr Stockhausen will not appear this morning," the public is entitled to know why.

I wish to state by this letter that, without giving me any information before the beginning of the rehearsal on Thursday last, March 21, Mr. Barnby made a cut in the bass part of the *John Passion*, by J. S. Bach, which I had to my sincere belief been engaged to sing as it is written. When I noticed that Christ's words, "Put thy sword into the sheath," had been passed (page fifteen of Novello's edition), I asked what was going on? "It is a cut," said Mr. Barnby. I remarked he ought to have

told me of it before the rehearsal, and that I objected positively to any cut of Christ's recitatives; in fact I said I would not do it, I would not sing. He answered: "Well then we must find somebody who will do it." Now considering how important Jesus' words are in the drama of the *Passion*, it is a great mistake to curtail these recitatives, to which Bach has written most admirable music, and, considering I had been engaged for the whole bass part, which any conductor in Germany never before curtailed, Mr. Barnby had no right to make a cut in it without giving me due warning. However, I would not have been so particular, so angry about the matter, if last year, at the general rehearsal of the *Mathew Passion*, Mr. Barnby had not left out the recitatives, "Put off thy sword," and "Are ye come out," with which we had agreed to begin the second part, in order to give the words of our Saviour in their whole integrity. He did not say a single word about the decision he had taken since our interview at my rooms in Hanover Street, but, as I have just stated, passed on rapidly, leaving me no time for the shortest remark. My surprise will easily be imagined: had it not been for the admirable work of J. S. Bach, I would have left the platform instantly. This happened on the very day of the performance. I had, happily, control enough over myself not to utter even a word.

On Thursday, the matter stood else. Experience taught me the lesson to be on my guard. Mr. Barnby, however, seemed to have forgotten all about it; for, when I asked him if he did not think it worth while to speak to me about the changes before the beginning of the rehearsal, he said it had been materially impossible to do so, as I had arrived only the day before from Liverpool, that the copies were just out (I had mine two days before the rehearsal took place), that my copy was but a proof-copy, and so on. And when I asked Mr. Barnby why he did not write to me about the matter, he answered, he had other business to do than to write about that. The same gentleman who professed to have great veneration for the *Passion*, and wanted to have lessons from his baritone singer on the great German vocal works (this is not a joke), mentioning expressly the *St. John's Passion*, some of Bach's cantatas, and of Brahms' works, could not find time to write to him about the cuts he thought proper to make in the bass part of the *St. John Passion*. Of course, this reply settled the question. I left the concert-room at once.

To-day, at Westminster Abbey, a new cut is to be performed in the *Mathew Passion*. The recitative, "Put up thy sword" and the concluding chorus in E, "O man, thy heavy sin lament," have been, at my earnest request, included in the book of words; (in fact I had made a condition "*sine qua non*" of it, if Mr. Barnby wanted my co-operation, which I had offered gratuitously for the Special Service that day) but now I miss Christ's words, "My Father, if it be possible, let this cup pass from me (First time, page 56 of Novello's edition). Does not the Evangelist say "And went away again and prayed the third time"? How will he make up for this omission? What on earth can induce Mr. Barnby to cut those seven bars? They would surely not take much time, neither is there any difficulty to modulate to the chord of B flat. When consulted about it, Mr. Barnby replies that he does not know the reason by heart, that the book of words has been carefully worked out since ten days, that there must be a good reason for it.

I maintain that there is no reason whatever for such a cut. Never, to my knowledge, has a single word of Christ's recitatives been cut in Germany, and musicians know how often the *Passion* is performed there. Almost every Gesangverein does it in *Passion* or Holy Week. Surely the English public, so well initiated to sacred music, would not have found it too much, had I been allowed to sing the Recitatives in their totality.

All this shows to evidence that Mr. Barnby has not got into the spirit of the *Passion*. The recitatives of the Saviour, the very nucleus of the drama, he trifles with. The chorales which represent the whole congregation are, contrary to Bach's score, executed like sweet little part-songs without accompaniment, the *basso continuo* is played by the cembalo alone, whereas it should be assisted all the time by one or two violoncellos and a double bass, and the first part of the *Mathew Passion*, ended up to this day with a dashing chorus in order to procure an encore. As to the cuts, Mr. Barnby tells us that Mendelssohn himself (whom by the way he considers to

have been "not much of a conductor," he was "too excitable" he says) did more of them than the book of words will show to-night. This I cannot control, not having at hand Mendelssohn's score, but this I know: never would Mendelssohn have cut one word of Christ's recitatives. But how will he account for the other mistakes? With the fine and powerful chorus of the "Oratorio Concerts," with the eminent singers of this country, the *Passion* would have been worked out to a masterly performance if the conductor was imbued with the right spirit. "Dear, excitable" Mendelssohn! you knew how to communicate ideas to the performers! Why did you leave us so soon, why had we not the good luck to sing Bach's *Passion* under your conductorship in England! I am, dear Sir, yours respectfully,

1, Walton Street, S. W.,

J. STOCKHAUSEN.

March, 26th, 1872.

Setting the parties to this dispute on one side, we see in the dispute itself matter for timely comment. The question involved is hardly one enough understood;—one which demands whether any reverence, and, if so, how much, should be paid to the expressed will of a composer when his work has to be performed. The loose ideas entertained on this point, and, not only entertained, but carried into practice, would astound those who do not know that in music the integrity of a work of art is, generally speaking, less valued than temporary convenience or whim. Conductors, as a rule, wholly mistake their position. At the most, they are but chief interpreters—mere links between the speaker and those spoken to; their highest and complete duty being reverently to discover the meaning of the former, and faithfully to convey it to the ears of the latter. As a matter of fact, however, they put themselves above the composer and his work, ignoring the one and wielding a blue-pencil sceptre over the other with all the assurance of conscious superiority. There is nothing analogous to this in other arts. "What is written remains," says the proverb, but Mr. Tupper should change the old saw in the next edition of his favourite "Philosophy"—What is painted, and what is sculptured, remains;—what is written, in a composer's score, at any rate, depends on the fancy of whoever chooses to wield the mischievous implement to which we have referred. *Prima facie* we hold that the productions of musical art should be shown in their integrity; but we admit that meddling with them involves many degrees of culpability. When Smith colours a sixpenny print with plenty of yellow and vermilion his offence is venial, but what if Jones lays his hand upon a "Turner" or a "Reynolds!" We say then—let the classics of music alone, if they cannot be presented as intended by the master mind of the composer. Applying this general rule to a particular case, there appears to us no excuse for meddling with the divine *Passion* of J. S. Bach. Indeed, we go so far as to assert that when the chorales are turned into the means of showing off "pretty" singing, and sensational *pianissimos* with no meaning in them, the whole work is degraded from its lofty tone and purport.

BRUNN.—A new three-act "romantic-comic" opera, *Zingara*, has been successfully produced. It is from the pen of the conductor, Herr Fuchs, who was called for at the termination of every act, besides being presented with innumerable laurel wreaths. The music is said to be full of original melodies, and characterised by delicate, artistic scoring.

ST. PETERSBURG.—During the season at St. Petersburg, there were ninety-five representations; twenty-seven different operas, five of them entirely new, and many others that had not been given for many years. Mdlle. Alvina Valerin, a pupil of Signor Ardit's, made her debut as Linda, and repeated the part three times. Mdlle. Alvina also sang, with much success, the parts of Donna Elvira, in *Don Giovanni*, and Margaret de Valois, in the *Illegitimate*. She obtained immense applause at a concert in the air of the Queen of the Night (*Zauberflöte*). Mdlle. Alvina afterwards went to Moscow, sang the part of Gilda (*Rigoletto*), and was received with great favour.

PHILHARMONIC SOCIETY.

This society entered upon its sixtieth season, in St. James's Hall, last Wednesday week, when the following programme was presented:—

PART I.—Symphony in D (No. 2)—Cipriani Potter. Aria, "Che faro senza Eurydice" (Madame Patey)—Gluck. Duo concertante for two violins in B minor (No. 2), (Herr Bargheer and Herr Joachim)—Spohr. Concert aria, "Tu m'abbandoni, ingrato" (Madame Peschka-Leutner)—Spohr. Overture, *Leonora* (No. 1)—Beethoven. PART II.—Scotch symphony—Mendelssohn. Song, "There is a green hill far away" (Madame Patey)—Gounod. Solo for violin, "Il trillo del Diavolo" (Herr Bargheer)—Tartini. Rec. and aria, "Non paventar" and "Infelice consolata" (*Il Fauto Magico*) (Madame Peschka-Leutner)—Mozart. Overture, *Der Freischütz*—Weber.

The selection of the first symphony was a graceful and most appropriate tribute to the memory of a gentleman whose long and honourable connection with the society had, since the close of last season, been ended by death. Mr. Cipriani Potter frequently played at the Philharmonic Concerts; on some occasions he acted as conductor, and he was for several years a director. Fittingly, therefore, the first thing done at the opening of a new season was a commemorative performance of one of the dead man's finest works. The symphony in D may rightly be thus described. It is a masterful composition in the best school, distinguished by fluent, attractive themes, tasteful orchestration, and a knowledge of contrapuntal resource, which, we fear is rapidly becoming obsolete in our time. The *scherzo* is excellent in a special sense, and the *finale* has all the bustling life of Haydn in his happiest moods, with not a little of the old master's humour. Surely we may hope that Mr. Potter's other symphonies, assuming them to be worthy of No. 2 and of the No. 9 played last season, will have a share of attention. Mendelssohn's Symphony is so well known that it needs no discussion here. We may observe of its performance, as of the performance which preceded it, that a lack of finish was more obvious than should be the case at a Philharmonic Concert. The materials of the orchestra are capital, and Mr. Cusins, the conductor, is animated by the utmost zeal; but, so long as the miserable system prevails which allows only one rehearsal, there can be no nearer advance towards perfection. The *Fidelio* overture, and that of Weber were vigorously given, but with no such special effect as to call for special praise. Herr Bargheer, who was associated with Herr Joachim in Spohr's duet, played for the first time in England. His self confidence could hardly have been more conclusively shown than in challenging comparison with Herr Joachim, and, to some extent, that confidence was justified by the result. Herr Bargheer is a player of great finish and neatness, and has a thorough knowledge of the resources of his instrument. His tone, however, is thin and he seems to want fire and dash. The impression he made was favourable and, doubtless, Herr Bargheer will find work to do in this country. We need not dwell upon the duet of Spohr—a show-piece good enough in its way, but having only slight interest when regarded apart from "virtuosity." Madame Patey sang the two songs set down for her in excellent style, and gained much applause. With regard to Madame Leutner, we shall only say at present that she has a voice of rather ungrateful quality and not very manageable. *Per contra* she sings like a thorough artist; and thus atones for natural defects.

MADAME FERRARI.

A little more than a twelvemonth has elapsed since we recorded the death (on the 27th November, 1870) of Signor Ferrari, one of the most highly esteemed members of the musical profession. We have now to record that of his widow, who passed away from among us on Wednesday morning, the 27th inst., surviving her late husband exactly sixteen months. We are sure that none of our readers will receive this intelligence without regret, Madame Ferrari, like her late husband, having been esteemed and respected by all who knew her. As one of the best of mothers, her loss will be deeply felt by her family; and her large circle of friends will sincerely regret one whose private worth was so well known to them. In her profession, Madame Ferrari's thoroughly cultivated musical abilities obtained for her the highest patronage, and she will be greatly missed by her pupils, whom she taught not only to respect but to love her. Madame Ferrari has left two youthful daughters, full of talent and promise (Miss Sophie and Miss Francesco Ferrari), who, just as she had introduced them into professional life, with the advantage of her own and her husband's instructions and well-earned social influence, were destined to be bereaved of her.

CONCERTS VARIOUS.

Miss K. POYNTZ's first classical concert met with the success it deserved. In establishing these classical concerts she has set an example of disinterestedness and success, and may promote a fashion which will agreeably relieve the monotony of ordinary vocal entertainments. The principal work laid under contribution was Mozart's *Così fan tutte*, and the numbers selected were the quintet, "Sento o Dio," the trio, "La mia Dorabella," as also the grand finale to the first act, "Ecco il Medico." The quartet from Sacchini's *Il Cid*, and the trio from Spohr's *Azor and Zelmira*, "Night's lingering shades," were also introduced. Of Miss K. Poyntz's singing it is scarcely necessary to speak, for she is fast becoming a popular favourite; but we must record the complete success of her vocal party in the concerted pieces. Such admirable ensembles as were heard could only be obtained by diligent exertions and well-directed efforts. The concert took place in St. George's Hall.

THE second of a series of three chamber concerts of modern music, took place on Friday evening, March 22nd, at the Queen's Concert Rooms, Hanover Square. The instrumental music, all novelties of the highest class, comprised Schumann's Quartet, Op. 41, No. 3; Chopin's Sonata, Op. 65, for piano and violoncello; and Brahms's Trio, Op. 8, for piano, violin, and violoncello. Messrs. Coenen, Wiener, Daubert, and their confères deserve well for their courage in presenting a programme, exemplifying the latest styles of composition. The performance was worthy of the music, and evidently gave very great satisfaction to the audience. The next, and last concert of the three, is announced for Friday, April 5th. Miss Emmeline Cole was the vocalist on the occasion, and sang some classical songs with good effect.

AT Mr. H. Holmes's third concert the programme comprised Haydn's quartet in G minor, Op. 74; Mendelssohn's sonata for pianoforte and violoncello; and a fugue, by Bach, with pianoforte accompaniment by Schumann. The reception everything from the genial pen of the father of instrumental music meets with is the best response to the modern German school who argue that the works of all Beethoven's predecessors, except those by Bach, may with advantage be consigned to the shelf. It would be of advantage to the modern school if the compositions of Haydn, Mozart, and works like the Septet in E flat by Beethoven, were withdrawn, for performances of them do more to correct the judgment and prevent its being misled by novelty than all the essays that could be written. Haydn's Opus 74 is a masterpiece. It belongs to all time, and to all conditions of musical intelligence. Its performance was worthy of the clever executants, Messrs. Holmes, Folkes, Burnett and Pezzer. The pianist was Mr. Alwyn, the vocalist Miss Megan.

HERR GANZ's fourth Saturday evening concert was even better attended than the one previous, whilst the playing of Mdme. Camilla Urso, created a greater amount of enthusiasm. In broadness of style, fulness of tone, and mode of phrasing she vies with the most renowned classical violinists of the day, and adds the charms of refinement and elegance. Mendelssohn's quartet in E flat was listened to with an attention which showed the hold this lady has acquired on the sympathies of her listeners. The magnificent trio in B flat, Beethoven's Opus 97, was executed by Herr Ganz in conjunction with Mdme. Camilla Urso, and M. Paque. A finer performance could hardly be desired. Herr Ganz never played with more effect. The third instrumental piece was Mozart's well-known and admired quartet in E flat. Mr. Nordblom gave full effect to Schubert's "Sei mir gegrüßt" and "Der Neugierige." At the fifth Saturday Evening Concert Herr Ganz was again the pianist. Mozart's genial pianoforte Quartet in G minor and Beethoven's early Trio in E flat, No. 1, Opus 1, were listened to with the interest which such pleasing works never fail in exciting. Haydn's Violin Quartet in D, Opus 64, introduced Herr Hermann, of Frankfurt, for the first time this season to an English audience, and afforded another opportunity of estimating the admirable qualities of this violinist. The finale of the quartet was re-demanded, a compliment well deserved by Herr Hermann, as well as by his clever coadjutors, Mr. Richard Blagrove (viola) and M. Paque (violinist). The attractive singing of Mdme. Liebart and Mdme. Demerit Lablache contributed to the success of this concert. A serenade sung by Mdme. Lablache, with M. Paque's violoncello accompaniment, was unanimously encored. The last concert of the series is announced for to-night.

MISS EDWARDS had an *après-midi musicale d'invitation* at her residence, in Ebury Street, on Thursday last, which, notwithstanding the sudden and severe change of the weather, was very well and fashionably attended. Miss Edwards was assisted by Mdme. Drasdil, Mr. Frank Elmore, Mr. G. R. Lloyd, Signor Caravoglia, M. Buzian, Herr Oberthur, Signor Tartaglione, and Mr. Braine. Mdme. Drasdil's fine voice was heard to great advantage in a "Prayer" by F. Hiller, as also in a charming and effective new song by Miss Edwards, "Gone, like the snows of winter." Mdme. Drasdil also joined Miss Edwards in the duet, "Dolce conforto," from Meyerbeer's *Il Giuramento*. Miss

Edwards sang Campana's "La Zingarella" with great success, and Gounod's song, "There is a green hill far away," with artistic feeling. Mr. Lloyd was warmly applauded in a song by Meyerbeer and Benedict's "The frank lover's song." Mr. Elmore sang M. Gounod's "Le Vallon," and his own composition, "The Woodman's Song;" and Signor Caravoglia, who sang Mozart's "Non più andrai" with his usual success, was obliged to add another song, and gave Signor Mattei's "Non è ver" in his best style. A part song, by Miss Edwards, "Oh, harmony, lov'd harmony," sung by the fair composer, Mdme. Drasdil, and Messrs. F. Elmore and Lloyd, was received with marked distinction. The instrumental portion of the programme consisted of a violin solo, by Wieniawski, capotally played by M. Buzian; an impromptu for the piano, composed and finely played by Signor Tartaglione; and Alexandre Billet's grand étude, "La Sylphide," charmingly played by Miss Edwards, who joined Mr. Oberthur in his effective duet for harp and piano, on airs from *Lucrezia Borgia*. Mr. Oberthur played two solos, his own "Méditation" and Parish-Alvar's "Danse des Fées," with his usual success. His harp accompaniment to the Prayer from *Mossé*, with which the programme finished, was much admired.

THE WESTBOURNE SOCIETY gave a brilliant *soirée* to their friends and patrons on Saturday, March 23rd, at the Hanover Square Rooms, when the following choral music was performed, under the direction of Mdme. Leupold:—"Come gentle spring," from Haydn's *Seasons*; "How lovely are the messengers," from Mendelssohn's *St. Paul*; and also his XLIII Psalm for eight voices "Judge me, O God"; Gounod's anthem, "Come unto him"; a motet by Charles Oberthur, "Give ear, O Lord," *Ave Maria*; Sir Julius Benedict's chorus, "Silver Wedding March"; and part-songs, by Messrs. G. A. Macfarren, Pinotti, Sullivan, and Hart Gordon. All these choral performances gave great satisfaction, and unmistakable proof of the great zeal and ability of the fair directress, who wielded the baton with a firm hand, and must be particularly complimented for her success in imparting the proper light and shade, which, for conductors, is one of the most difficult points to achieve. Besides these choruses, there were Curschmann's trio "Ti prego," sung by Miss Codd, Miss Goodall, Mr. E. Lloyd, who were recalled at the conclusion. Miss Goodall was warmly applauded in Stradella's "Pieta Signore," and Scarlatti's romanza, "O cessate," both of which she sang charmingly. Miss Codd was successful in a song by Schubert. Mr. E. Lloyd gave the recital air, "With overflowing heart, O Lord," from Mr. Barnby's *Rebekah*, with exquisite taste, and was encored in Mr. Sullivan's song "Once again." Mr. G. Smith was also effective in the aria, "Oh God have mercy upon me," from Mendelssohn's *St. Paul*, and equally so in Herr Diehl's popular song "The Mariner." The only instrumental piece was Weber's "L'invitation à la valse," arranged as a duet for piano, and effectively played by Miss G. Place and Miss Rich, pupils of Madame Leupold. The conductors were, besides Madame Leupold, Sir Julius Benedict, Herr Papendick, and Mr. J. Hart Gordon. The concert was very unanimously and fashionably attended.

ROYAL ALBERT HALL.

A general meeting of the corporation of this institution was held yesterday in the East Lecture Theatre of the Hall, under the presidency of his Royal Highness the Duke of Edinburgh, who was supported by Lord Feversham, Lord Clarence Paget, Lord Sydney, and the members of the Provisional Committee.

In opening the proceedings, His Royal Highness said—This Hall can, to a certain extent, be considered as a national undertaking, and as far as it is concerned, the corporation may be considered to represent the nation. The results of the first season will decidedly show that it has thus far succeeded, whilst its usefulness and attractions are constantly increasing, and the hall is more and more appreciated by the public. The executive committee have done all in their power to promote this improvement, and have commenced the formation of societies in connection with the hall. Engagements have been formed for about forty concerts between the present time and the end of the season, amongst which will be two very interesting series. 1st, a series of penny concerts for the working classes; and 2nd, a series of eighteen concerts in connection with which the Royal Albert Choral Society has been organized, comprising more than a thousand picked voices, who will sing principally without accompaniment—a new feature in music in this country—and I think the society is likely to be very successful. A movement also to form a national training school for music is in active progress, as well as the formation of a society of amateur instrumentalists from all classes of society. Though this is merely a matter of recreation, it cannot fail to be highly beneficial in its results. For these societies the lecture theatre of the hall will be available.

MADRID.—The following are the artists engaged for the approaching season at the Teatro Jovellanos. *Prime donne*: Frizzi, Volpini, Urtan, Caracciolo (contralto); tenors: Mario, Ugolini, Fabbri; barytones: Quintili-Leoni, Verger; and basses: Castelmarty and Del Fabbro.

PROVINCIAL.

OXFORD.—On Monday, March 18, the members of the Oxford Choral Society presented their conductor (Mr. Allehyn) with a testimonial, as a mark of their appreciation of his zeal and untiring efforts to promote their interests and the good of the Society. The present was in the form of an elegant silver salver, richly engraved with the following inscription:—"Presented, with a purse of twenty guineas, by the members of the Oxford Choral Society, to their conductor, W. T. Howell Allehyn, Mus. Bac., on the occasion of his marriage, Dec. 30th, 1871. The testimonial was presented by Dr. Stainer (President of the Society), who congratulated the members on being so fortunate as to secure the services of so able and painstaking a conductor.

SALISBURY.—There are few more excellent musical institutions in the provinces than the Sarum Choral Society. Mendelssohn's justly called "beautiful oratorio" *St. Paul*, was the work undertaken by the Society on Thursday, March 21. Of the band, we can briefly say, it was perfect, and the director, Mr. Read, was, on this occasion, as he always has been, a most able director. Miss Emily Spiller sang the soprano solos, down to her in the programme, with charming freshness, commanding repeated applause. Mr. Taylor's rendering of the aria "Be thou faithful," created quite a sensation. Mr. Orlando Christian was the bass solo vocalist. The choruses as a whole went remarkably well, especially in the first part, "Happy and blest," "Rise up arise," and the part of the latter commencing "Behold now, total darkness," was most effectively sung. The choral "Sleepers awake," went very smoothly, and fairly deserved the applause bestowed by the audience.

PLYMOUTH.—A correspondent writes as follows:—

"Mrs. John Macfarren gave a performance of pianoforte and vocal music on Thursday, March 21, with great success. Her playing of a sonata of Beethoven and other pieces by the great writers for the pianoforte, and her brilliant execution of Brissac's "Scotia," and Mr. Walter Macfarren's third Tarantella, were warmly appreciated by an audience of several hundred persons. Miss Annie Sinclair and Signor Bellini were the vocalists, and agreeably diversified the programme. The applause was general throughout the evening."

MANCHESTER.—The *Courier*, of March 21st, has a long and eulogistic article on the performance of *Fidelio*, with Mdlle. Tietjens as Leonora. We extract the following remarks on the artists:—

"To say that Mdlle. Tietjens was in magnificent voice is sufficient, for *la Diba* never sang badly or even moderately well, and as she invariably rises with the occasion, so does she in this masterpiece of the lyric stage far transcend her efforts in any other work. When we lose Mdlle. Tietjens (an event we hope to be long delayed) where are we to find another Leonora? Signor Foli's Rocco is well known here, but we can conscientiously assert that on no previous occasion has he sung so well, and that the public appreciated this was evident from the very marked recall he got after the second act, and his warm reception when led on by Mdlle. Tietjens, after she had received only her just due, in the shape of two recalls. Our previous favourable comments on the orchestra will hold good with even greater truth of last night's performance. It has never been our good fortune to hear Beethoven's opera so well accompanied, and with the recollection of the magnificent performance of the overture by Mr. Charles Hallé's orchestra, we are happy to be able to award high praise to Signor Li Calsi and his band for their performance."

WESTMINSTER ABBEY.

Holy Week has again been marked at the Abbey by a performance of Bach's *Passion Music*, which was given on Tuesday night. Every care was taken to render the occasion solemn and devotional, so far as the authorities had any influence. The number of tickets issued was adjusted to the accommodation, and there was no overcrowding. A large proportion of those present, however, seemed unconscious of the fact that they were in a church, and supposed to be assisting at a religious solemnity. The Abbey choir was strengthened by draughts from other places, both in London and the country—Norwich Cathedral having sent its contingent. There was also an efficient orchestra. The service began with evensong as far as the Psalms, after which followed the *Passion*. Nothing could be more admirable than the whole performance. The instrumentation was almost perfect, and all the vocal pieces were given with delicacy. The chorales in particular, were excellent. Between the parts a sermon was preached by the Dean from St. Matthew xxvi., 31, 39, and 42. At the close of the Dean's discourse a collection was made to defray the expenses of the service, and the balance, if any remains, is to be given to Westminster Hospital.

NAPLES.—The King of Italy has given 1000 lire to the subscription for erecting a statue in honour of Mercadante.

OUR CONTEMPORARIES.

Is a notice of Madame Goddard's recent benefit, at the Monday Popular Concerts, the *Zigzag* has the following:—

"The Popular Concert of Monday last was given for the benefit of Madame Arabella Goddard, who, true to the traditions of her artistic career, brought forward a work rarely, if ever, heard before in an English concert-room. Her choice could not have fallen upon a better example of neglected genius than Dussek's sonata in E flat (Op. 75)—a sonata worthy to rank among the cream of its order, and to be put forward as a complete vindication of its composer's claims. Madame Goddard, who appears to think far less of herself than of the artistic mission which she so well discharges, played the work *con amore*, and with that absolute perfection which leaves no room even for hypercriticism. A more finished specimen of manipulative skill, intelligent reading, and interpretative power it would be vain to hope for. Why cannot such talent as this lady possesses be devoted to the work of making known to us unfamiliar gems of art? Had she lived in the days when men dreamed of Utopia, her task would have been clearly defined as the national vindicator of neglected genius. Madame Goddard also played, with Signor Piatti, Mendelssohn's variations for piano and violoncello; and, with Herr Joachim, Beethoven's 'Kreutzer' sonata; the performance, in both cases, being wonderfully perfect."

MR. GYE'S PROSPECTUS.

Is its notice of this document the *Sunday Times* says:—

"We accept Mr. Gye's statement of his own feeling with regard to Wagner's works. As a business man, he could have no antipathy towards them, and the hesitancy of which he speaks arose solely from doubt as to the commercial policy of bringing them out. At the same time we remember that our operatic managers have played 'fast and loose' with Wagner for years, often putting his works in their prospectuses, and as often doing no more. To quote Dr. Watts, they have

—linger'd shivering on the brink
And fear'd to launch away."

Mr. Gye's resolution to make the plunge now will at least release him from a position which has been hardly the most dignified conceivable. But the most noteworthy sentence in Mr. Gye's manifesto is that which refers to Wagner's 'detractors'—those who have opposed the introduction of his works and made 'predictions' so 'sombre' as to frighten even Mr. Gye from the course he wished to take. We should very much like to know who these people are. That anti-Wagnerites exist in England is probable. We ourselves, so far as we understand the theory and practice of the new school, find much ground for objection, and more for doubt as to the ultimate working of Wagnerian ideas of art. It may be, therefore, that Mr. Gye has met with many folk in private life who have honestly given opinions honestly formed upon the matter in question. But we doubt whether any influence of real power has been brought to bear against Wagner—influence, we mean, potent enough to give Mr. Gye real cause for alarm. The press, at all events, has not kept Wagner's operas out of the country. The press, no doubt, has combated Wagner's theories to a large extent; but, at the same time, it has always been anxious that those theories should be fairly exemplified in England, and judged on their merits. Evidence of this is seen in the unanimous approval of Mr. Gye's resolve to produce *Lohengrin*, and our conviction is that, so far from wishing to keep back the opera, even the extreme anti-Wagnerites among the press would make any sacrifice, short of applauding it, rather than that the work should not come out. Whatever may be the fate of *Lohengrin* in England, it will have fair play from those who are popularly supposed to be always scheming to keep the Wagnerian wolf from the English fold."

STRASSBURG.—The following address has been published by the new manager of the theatre here: "The President-in-Chief of Elsass-Lothringen" (Alsace and Lorraine), "has granted me the concession of the Theatre at Strassburg in Elsass, together with so liberal a subsidy, that I am in a position to establish a first class Stadttheater" ("Town Theatre," as opposed to so-called "Theatres Royal.") "His Excellency has, moreover, placed at my disposal the other theatres of Elsass-Lothringen, as the Strassburg Theatre is in course of erection, and will not be completed before the beginning of November. For this reason, the German Company engaged for Strassburg, with especial reference to the requirements and importance of that town, will assemble in the autumn at Mülhausen, and there prepare for Strassburg, while the French company to be engaged by me will perform at Metz. It is only in this manner that we can pave the way for the introduction of German dramatic art, during the present year, in the new province of the Empire. The Imperial Government has magnanimously supplied German art with a new sphere of action; let German artists remember that it is now their duty to contribute by the magic of art to the task of conquering the estranged hearts of our new fellow-countrymen, and, with self-sacrifice and courage, let them gather round the standard, to uphold which will be the aim of my life. Alexander Hessler, Manager, and Imperial Concessionaire of the Strassburg Theatre."

MUSIC AND THE LONDON SCHOOL BOARD.

(Abridged from the "School Board Chronicle.")

At the meeting of the London School Board on the 13th ult., Mr. Tabrum brought up a report which said:—"Your committee have also considered the question of the system of musical teaching which would be best for adoption in Board Schools. The Tonic Sol-fa system appears to possess great advantages in simplicity and in the facilities which it offers for teaching children in a short time. Your committee would therefore recommend that managers be advised to adopt the Tonic Sol-fa system of teaching vocal music." Mr. Tabrum then moved:—"That managers be advised to adopt the Tonic Sol-fa system of teaching vocal music in the schools provided by the Board." The Rev. Canon Cromwell thought it very undesirable that the Board should give its imprimatur to any one system. He would move an amendment—"That the managers of schools provided by the Board be at liberty to adopt the Tonic Sol-fa or any other system which may be approved by the Board." The Rev. Dr. Rigg quite agreed with Canon Cromwell. It would be a great mistake to single out any particular system. The Rev. J. Rodgers hoped the Board would support the recommendation of the committee, as Canon Cromwell had admitted the Tonic Sol-fa was the best system in the early stages of teaching. Mr. Currie strongly advised the Board to adopt the recommendation of the committee. He had consulted the best school-masters in the east of London, who were all in favour of the Tonic Sol-fa system, as it was so easy to learn. The Rev. J. Mee supported the amendment on the ground that a great many old teachers would be shut out from teaching. The Rev. B. Waugh supported the recommendation of the committee, because the Tonic Sol-fa system was so easy that even the old teachers would be able to acquire a knowledge of it in a few weeks. Mr. Hepworth Dixon hoped the recommendations of the committee would be supported. He had a strong feeling, the result of some experience and of careful examination, that this was the method that ought to be adopted in the schools. He had consulted some of the most eminent professors, and they all agreed that it was beyond question the best for the rough-and-ready work in such schools as the Board would create. The amendment was then put and lost, the number being 5 for and 22 against. The original resolution was then agreed to.

ONE DONKEY AND 199 OTHER DONKEYS.

(To the Editor of the "Musical World.")

SIR,—Pray ask the Donkey how much his parents paid for his education? What he thinks was paid for the education of the artists he wants to play before him and 199 other donkeys for a shilling—to say nothing of what is a fair recompense for their studies and a fair acknowledgment for their services?

What *entrepreneur* would be so much worse than a donkey as to lay out some £150 (which Chappell, with artists, advertisements, printing, hall, &c., is Mondayly and Saturdayly obliged to do) to amuse this donkey and his 199 equals, with Joachim and Piatti, Schumann, Goddard, Neruda, Reeves (!) &c., for a return of £10 (200 shillings).

Why the other 1800 should be debarred from hearing chamber music as well as this donkey, when, probably, the majority of them would understand it better?

If he can't hear and understand the quartets, sonatas, &c., at St. James's Hall, the 2000 can, as fourteen seasons and nearly 400 concerts of A. Chappell's have proved.

This donkey should engage Joachim, &c., himself, and invite the other 199 donkeys to his own house. He might convert his billiard room into a concert room for the occasion.

He is not merely a donkey (an amateur donkey—worst of donkeys) but a miserable egotist.

Beethoven & Co. wrote for the world—not for one great donkey and 199 small asses.

These amateur noodles, who know nothing of behind the scenes—nothing of how artists live (the donkey would treat them as roaming fiddlers, to be called into his house, to play at his beck for a few shillings), deserve a sound thrashing.

Such a donkey, Sir, merits your hottest roasting. Artists must live as well as donkeys. A. S. S.

P.S.—I suppose he thinks that Joachim & Co. play for a guinea, or a couple of guineas—that the public will come without any announcement that Joachim & Co. are going to play—and that the *Times*, *Telegraph*, &c., insert advertisements for the love of art—also that printers print in like abnegation of self-interest! How the deuce then are they all to live!

TRIESTE. Mdle. Ilma de Murska and Mdle. Smerowsky have both been singing here in *Dinorah*, *Fra Diavolo*, *Crispino*, and *Il Barbiere*, and both are special favourites.

THE PAREPA-ROSA TROUPE AT WASHINGTON.

(From "The Daily Morning Chronicle" March 11th.)

The Parepa-Rosa Opera troupe has met, since its organization, with a most flattering financial success. It goes from here to Baltimore, and thence to New York. The New York Academy trustees have desired Carl Rosa to engage their building for next season, but his acceptance is uncertain, and he may give English opera next fall in London. A very full house parted with exceeding regret from the Parepa-Rosa troupe last Saturday night. The lovers of accurate and splendid singing enjoyed throughout the week such a treat as only Parepa, Santley, Castle, the Seguias, Doria, Campbell, and Tom Karl can afford. The parting feast these eminent artists gave us was the *Water Carrier*, an opera produced for the first time in Washington. It was a success. The rôle of Constance is by no means an easy one. It admits of no adjuncts in the way of dress. It demands strict attention in every detail, and often requires the most delicate *finesse*, supreme caution, and real bravery. All these requisites Parepa, displayed, proving her excellent gifts in acting. For a high born dame, like Constance, to assume readily and perfectly the simple dress and manners of a common peasant and not betray herself even under the searching scrutiny of the military, was not an easy task. The duet in the first act, "Must be parted husband dear," between Armand (Mr. Castle) and Constance, evolved the applause it richly deserved, and in the final chorus, "Praised be Heaven," her rich tones rose above every other voice with a sweetness and power seldom heard. Her grandest triumph of the evening, however, was reserved for her rendering, in the third act, of the recitation and aria, "When sorrows gather round the heart," from Gounod's *La Reine de Sabas*. In this aria the unequalled vocal powers of Parepa were summoned in all their strength and beauty, and yet it was so smoothly executed that not a word or note was lost. The sound of her wonderful music had hardly ceased when a storm of applause burst forth that fairly shook the theatre.

ARABELLA GODDARD AND DUSSEK AGAIN.

(From the "Graphic.")

The penultimate concert of Mr. Chappell's popular series was given in St. James's Hall on Monday, when M^{me}. Arabella Goddard took her annual "benefit." This gifted pianist, as is well known, seizes every opportunity of bringing forward works which have long suffered undeserved neglect—doing so at a sacrifice to herself, so far as regards the general public, which those who know an English audience's indifference to novelty can estimate. Nothing, however, turns M^{me}. Goddard aside. She comprehends the artist's duty to art, and recognises the fact that her position and talents should be used for instruction as well as for pleasure. Hence the long roll of works first revealed to English amateurs by herself—a roll the latest addition to which was made on Monday, when M^{me}. Goddard brought forward Dussek's Sonata in E flat (Op. 75). So far as can be ascertained, this composition was never before played in public, and its production took the form therefore of a supreme act of justice to a work of high genius. The sonata belongs to Dussek's noblest and most beautiful inspirations; every movement being full of charm; while the Andante is a gem of the very first water. Its performance was simply perfect in all respects, M^{me}. Goddard doing her work with the careful real of an artist anxious for the success both of the interpretation and the thing interpreted. The *beneficiaire* subsequently played Mendelssohn's variations for piano and violoncello, with Signor Piatti; and, with Herr Joachim, the "Kreutzer" sonata of Beethoven. In each case she had a worthy associate, and the result was beyond the possibility of cavil.

MILAN.—The receipts for the 14th performance of *Aida* amounted to 7888 lire, about three hundred and ten pounds; those for the whole fourteen performances to 122 850 lire. *Apropos* of *Aida*, there is a report that Mr. Gye has paid Signor Ricordi 100,000 lire for the right of producing it in London.—London Managers are frequently reproached with their niggardliness in the matter of rehearsals, but they are certainly equalled by Italian managers, or, at any rate, by one Italian manager, namely, the manager of no less a theatre than the far-famed Scala. That gentleman lately produced *Il Barbiere* with—only one band rehearsal. The consequence was that the curtain had to be dropped before the opera was finished! "O trumpery, O, Moses!" as Cicero so touchingly remarks.

TALKING about Offenbach, hear his last *bon mot*. Says to him *Monsieur Quivouscously*, "Let me see, you were born at Bonn?" "No," said the witty composer, "I was born at Frankfort, it was Beethoven who was born at Bonn!"

ROYAL ACADEMY OF MUSIC.

A Students' Concert was given at the Academy in Tenterden Street on Thursday last, when a considerable number of the young ladies and gentlemen at present under training gave proof, more or less satisfactory of their skill. As usual, pianoforte solos were the chief feature, Miss Pamphilon leading off with the Rondo from Beethoven's Sonata in B flat, and playing it very cleverly. Next came Miss Martin with Bach's Prelude and Fugue in A flat—a creditable performance; and Miss Curtis with Beethoven's Sonata in E minor, which was rendered in a style of exceeding promise. We have aforementioned highly of Miss Channell as among the genuine successes of the Academy, and on this occasion she justified all our remarks by playing in admirable fashion two studies, the composition of Sir Sterndale Bennett. Miss Channell was much and deservedly applauded. At a later period of the evening Miss Cornish played Bennett's Rondo à la Polonoise in C minor, and Miss Brand gave Mendelssohn's Fantasia in F sharp minor. Mr. Howard's violin solo was, as on former occasions, an interesting feature. The vocal pieces comprised "Robert, toi que j'aime," sung in promising style by Miss Francis, Schira's part-song, "The Boatman's Good Night," and an interesting solo Cantata by Dr. Pepusch, sung by Miss Crawford to the 'cello *obbligato* of Mr. W. Pettit. Other selections were the part-songs of Dr. Hiller given on Wednesday at the Philharmonic Concert, and "Caro nome," which exhibited the vocal skill of Miss Bagnall.

PAULINE LUCCA AND "DON GIOVANNI."

(From the "Berlin Post.")

In the full possession of her beautiful voice, and dramatic-plastic power, that charming creature, Madame Lucca, appeared on the 27th November, as Zerline, in *Don Juan*, at the Italian Opera, before an audience that burst out into a storm of applause to greet her. Heartily was the reception accorded the fair and highly esteemed artist, and heart-entrancing was her performance; we always regarded her as the representative of a significant repertory; as one who sought for soul in art, and, upon the stage, represented soul and life. Who among us does not recollect, with pleasure, Valentine, Gretchen, and Cherubino, rendered incarnate by Madame Lucca; characters opposed to each other, and apparently giving each other mutual prominence; dramatic antipodes, which Madame Lucca comprehends in the unity of her great lyric-dramatic talent, and brings out in all their importance.

In every one of her lyric creations, Madame Lucca presents us with a living individuality, which we grow to like, and which conjures up good thoughts in us, for the Beautiful is related to the Good. Madame Lucca is a perfect actress in a perfect vocalist. Such was the case in *Les Huguenots*; in *Faust*; and in Mozart's *Figaro*; thus, under the snow and ice of our northern regions, the fair and charming Spaniard stood before us as the Zerline of the immortal opera, which counts a hundred years, and still enchants us at the present day, like a fresh flower. All three numbers of the difficult part were tumultuously asked for *da capo*, and repeated by the lady in her natural and winning way. As we know, Mozart was especially fond of the part of Zerline; he wrote it from his heart, while he wrote the other parts from his head, though that head, by-the-by, concealed a great soul. "I was in love only with my Zerline," he observed once, when they were talking rather too much for him about Donna Anna and Donna Elvira. Madame Lucca is Mozart's charming Zerline herself; the personification of every note. We have called the part an especially difficult part. It is so, because Donna Anna sings in an heroic style, and Donna Elvira gives us quite enough of the lover's style; consequently Zerline, if, like Madame Lucca, she knows what ought to be done, must sing in a different manner. *Don Juan* requires three ladies of the first rank as vocalists; this is the reason why we hear it so seldom, and never, we feel inclined to say, in a complete shape. One of the three, generally Elvira, does not rise to the height of the representatives of the two other great sister parts. In Italy and in Paris, during the palmy days of Malibran and Sontag, the part of Zerline was accounted the first part. Madame Malibran, sang the part of Zerline; Madame Sontag, that of Donna Anna.

Madame Lucca renders the character in the spirit of Mozart's music, and with the feeling that Mozart's art triumphs over every other. That in the duet with the seducer, the lady began in a

slower time than he did, is founded upon excellent grounds; the man is quicker than the woman, the seducer more impetuous than the rustic beauty. The latter, indeed, abandons herself only hesitatingly to the flood of her emotions. We value very highly the fact that the lady does not correct, modify, or harmonise Mozart; that she interprets his notes simply and rightly, and finds them enough for her. Mozart knew better than anyone else what he wanted.

WAIFS.

Madame Arabella Goddard played Sir W. Sterndale Bennett's second pianoforte concerto and Thalberg's *Masaniello*, at the Gentlemen's Concert, on Monday last, conducted by Mr. Hallé.

The Prince of Wales's Operahouse at Sydney was destroyed by fire on the 7th of January.

Signor Bettini has arrived from St. Petersburg to fulfil his engagement at the Royal Italian Opera.

The Surrey Theatre and all the scenery and effects are to be put up by auction in May, unless previously bought by private contract.

Mr. Sims Reeves is engaged for the Worcester and Worcester Festivals. *Tout mieux* for the "Cider and Eastern Counties" (so-called).—D. HARD.

Signor Campanini, the new tenor engaged by Mr. Mapleson for Her Majesty's opera, was the Italian Lohengrin, in Wagner's famous opera, both at Bologna and at Florence.

Miss Glyn Dallas is about to return immediately to London with a view to giving some of her Shaksperian representations and readings from Shakspeare. Miss Dallas returns to America in the autumn.

Mdme. Trebelli-Bettini is now at the Italian Opera, Paris (where she has been received with great favour), going through a round of her favourite characters. Mdme. Trebelli will be in London in eight or ten days, to fulfill her engagement at Her Majesty's Opera.

Signor Bevilacqua has returned from Moscow to fulfil his engagement at the Royal Italian Opera. At the last rehearsal in the operahouse at Moscow, the members of the orchestra presented him, as a mark of their esteem, with a handsome teapot of considerable value, with a complimentary inscription engraved on it. Signor Bevilacqua is re-engaged for the next operatic season at Moscow.

SATURDAY EVENING CONCERTS.—An extra concert will be given on Saturday Morning, April 13, in St. George's Hall, for the benefit of the director, Mr. Wilhelm Ganz, at which the accomplished violinist Madame Camilla Urso, Herr Hugo Herrmann, M. Paque, Mdme. Caroli and other artists will appear.

The Toulouse papers relate a tragical incident which occurred last Friday at the Théâtre des Variétés in that city. An actress, Madame Vert, was performing her part when she suddenly fell upon her face. She was immediately removed, but found to be dead. The audience, who believed that the actress had only fainted, being informed of the truth, the performance was discontinued.

Dr. Williams, whose courteous and able services as Honorary Secretary have been of so much assistance to the Worcester Festivals since the death of the Rev. Robert Serjeant, died, at his residence, on the 10th inst. It will be remembered that Dr. Williams resigned the office on account of failing health, being succeeded by the Rev. Mr. Wheeler, one of the minor Canons of the Cathedral, who has long taken a great interest in festival matters.

Though indisposition prevented Madame Lucca from appearing at St. Petersburg the second time she was announced, she has, up to the present, been well again, and in excellent voice, so that, at her subsequent performances, she advanced from triumph to triumph, it being reserved for her to gain the victory for German over Italian art. This was most apparent at her benefit, which took place on the 21st inst., and on which occasion *Margaretha* was the opera. Even three days before the performance, the management was compelled to announce that every place was taken. Upon this there ensued a traffic in tickets which surpassed anything ever known before. People bargained—it sounds scarcely credible—only by hundreds of roubles for a seat. The evening itself of the benefit must have furnished the artist with a proof of the overwhelming power exerted by music upon a northern people, and I own that, with such manifestations of approval as those in question, one might have felt compassion with Madame Lucca, had they not been well-meant. Everyone who knows the enormous price paid here

for flowers, must confess that, in the present case, heart and hand indisputably went together, for colossal sums must have been expended on these floral offerings. But not content with flowers, some of the lady's admirers proceeded to a present consisting of a diamond and sapphire brooch of enormous value. The return from the theatre might, however, have proved highly disastrous for the fair and popular artist. Despite the cold, a very numerous crowd had assembled before the stage-door, and received her with such deafening cheers, when she came out, that the horses took fright just as she was about to step into her carriage. She slipped away, therefore, unperceived, through a back door.—On the 26th, Madame Lucca sang, for the last time, in *Mignon*. She leaves us fully conscious that the success of her engagement has surpassed everything in the way of gratitude and appreciation ever paid a favourite of the Muses.

BOLOGNA.—A new opera, *Il Capitano Nero*, by Signor Mazotti, is about to be produced at the Teatro Brunetti.

VIENNA.—Mlle. Irma di Murska will shortly proceed to America to fulfil a very lucrative engagement.—As a mark of the high estimation in which he holds the efforts made by the Vienna Singacademie in the cause of classical music, the ex-King of Hanover has just presented that body with one thousand florins.—The Wagner-Association-Concert, at which Herr R. Wagner himself will officiate as conductor, is fixed for the 12th May. The programme will contain the following compositions: the new *Tannhäuser* music, composed for the performances at the Grand Opera, Paris; Overture to *Iphigénie*; *Sinfonia Eroica*; and prelude to *Tristan and Isolde*.

MUSIC RECEIVED FOR REVIEW.

ROBERT COCKS & Co.—"I had a fairy garden." Song by J. L. Hatton.
W. M. HUTCHINGS.—"Musical jottings, useful and humorous." By Joseph Proudman.
ASHDOWS & PARRY.—"A shadow," and "Bright wine is the spell, boys." Songs by W. Howell Alleghin.
NOVELLO, EWER & Co.—"Minuet and trio," and "Sketches for the pianoforte." By John Gladhill.
J. WILLIAMS.—"Come in and shut the door," by J. G. Calcott. "The angel hand," by A. Grenville. "Hope a little longer," by H. Russell. "When all the world is young," and "Heaven," by J. B. Waldeck. "Tandem gallop," by Henry Farmer. "Dorothy valse," by H. Grenville. "Kathleen valse," by C. H. R. Marriott. "The musical clock," and "Echoes of Baden," by Harold Thomas.

Advertisements.

THE VOICE & SINGING

BY
ADOLFO FERRARI.

THE FORMATION AND CULTIVATION OF THE VOICE FOR SINGING.

Price 12s.

London: DUNCAN DAVISON & Co., 244, REGENT STREET, W.

DR. STOLBERG'S VOICE LOZENGE,

For invigorating and enriching the voice, and removing affections of the throat.

HAS maintained its high character for a quarter of a century; and the flattering testimonials received from Grisi, Persiani, Lablache, and many of the Clergy and Statesmen, fully establish its great virtues. No Vocalist or Public Speaker should be without it. To be obtained of all Wholesale and Retail Chemists in the United Kingdom

Published this day,

"LA CAPRICIEUSE,"

MORCEAU DE SALON,

(Pour le Pianoforte),

Par **GRACE SHERRINGTON,**

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street,

Where may be obtained

"Valse de BRAVOURE,"

Composed by GRACE SHERRINGTON,

Price 4s.

Just Published,

SIR JULIUS BENEDICT'S NEW SONG,

"DO NOT WOUND THE HEART THAT LOVES THEE."

The Words by DEXTER SMITH.

The Music by **SIR JULIUS BENEDICT.**

Price 3s.

London: DUNCAN DAVISON & Co., 244, Regent Street.

Just Published,

THE TEMPERANCE DIBDIN

COMPRISING

20 ORIGINAL SONGS

Adapted to as many expressive Airs of the late
CHARLES DIBDIN,

BY

O. F. ROUTH.

PRICE EIGHTPENCE.

LONDON:

DUNCAN DAVISON & CO.,

244, Regent Street, W.

"Music married to verse" of moral tendency, even though that verse fall infinitely short of Milton's excellent *Gray's Poem* for good among the people which no moral reformer can afford to neglect. The Teetotalers have judged well to supplement their efforts in print, and their addresses in the lecture-hall by "melodies" in *prose* and in reprobation of strong drink.

These productions, however, are of unequal merit. While some are everything we could desire, considering the nature of the subject,—others (and they, perhaps, the greater portion) are, it must be owned, nothing more than sorry adaptations to popular street tunes of the stock phrases and illustrations of the Teetotal platform, sounding grotesque and vulgar in the fastidious ear of taste. At all events, no one will deny that the number of really good Temperance songs may be increased with advantage to the cause they are designed to promote; so that the contribution of another score to the common stock, adapted to as many separate tunes, needs no apology. Something also may be said as to the tunes. These should always possess intrinsic merit, and not owe their popularity to some passing whim of the place or hour. Now, to my mind, none seem better to answer this description than the songs of Charles Dibdin, which, as sung by Incedon, our grandsires and grandmothers applauded to the echo. Dibdin himself was the slave of drink, and many of his songs go to encourage the drinking habit in those for whom he wrote, the tars of Great Britain,—men, one would think, who, of all others ought to keep a steady brain in their heads.

To the present generation, accustomed only to airs of far inferior value, those of Dibdin would come with all the attractions of novelty, nor is it so difficult as might be supposed to effect the transformation of this priest of Bacchus into the apostle of temperance. The tunes I have selected are full of life and expression, bold or pathetic as the subject demands, but never ranting or lackadaisical. In short, our author was a genius, and genius retained on the right side may surely effect as much for temperance, as, on the wrong side, it has ever done for drink and degradation.

As to my own part in this business. I have not attempted to imitate, or, rather parody, the words of my author, except in one or two instances. The songs are original, whatever be their quality in other respects; and all the praise I claim for them is, that they are strictly in character; that is, in keeping with their respective airs. With my author, I have taken especial pains not only to make the air and the general sentiment of the song agree, but that the words should vary with the varying strain. Dibdin's tune was inspired by the words. His adapter had to reverse the process, by making words in harmony with the tune.

O. F. R

MADAME SAINTON-DOLBY'S TUTOR FOR ENGLISH SINGERS

A complete course of Instruction in the
Art of Singing.

To be published in Three Monthly Parts (each complete in itself).

Price 5s.

Part 1. Now Ready

MADAME SAINTON-DOLBY'S TUTOR FOR ENGLISH SINGERS

Part 1.—February.

CONSISTS OF

A short treatise on the Formation, Production,
and Cultivation of the Voice,

With numerous Scales and Exercises.

60 pages. Price 5s.

MADAME SAINTON-DOLBY'S TUTOR FOR ENGLISH SINGERS

Part 2.—March.

TREATS OF

Expression, Style, Taste, &c.,

With Progressive Exercises for their application.

80 pages. Price 5s.

MADAME SAINTON-DOLBY'S TUTOR FOR ENGLISH SINGERS

Part 3.—April.

WILL CONTAIN

Several Songs, selected from well-known Oratorios,
as well as Ballads, Ancient and Modern, with
Remarks on the correct manner of interpreting
each of them.

60 pages Price 5s.

LONDON:

BOOSEY & CO., HOLLES STREET.

And all Musicsellers.

TITO MATTEI'S NEW AND SUCCESSFUL COMPOSITIONS.

| | DURT. | SOLO |
|--|-------|------|
| Grande Valse | 5 0 | 6 0 |
| Second Valse (Bouquet de Fleurs) | 5 0 | |
| Third Valse (Fenelia) | 5 0 | |
| I Puritani (Grand Fantasia) | 6 0 | |
| Pas de Charge (Morceau de Salon) | 4 0 | |
| Il tramonto del Sole | 4 0 | |
| Il folletto (Galop de Concert) | 4 0 | |
| Un Sogno d'Amore (Nocturne) | 4 0 | |
| Addio del Passato (de Verdi.) Transcription variée | 4 0 | |
| Una notte d'Estate (Nocturne) | 4 0 | |
| Etude de Concert | 5 0 | |
| Dancing Leaves | 4 0 | |
| Mergellina (Barcarole) | 4 0 | |
| La Harpe (Romance) | 4 0 | |
| Souvenir d'Italie (Nocturne) | 4 0 | |
| La Gaité (Scherzo) | 3 0 | |
| The Fairy's Reverie | 4 0 | |
| La Mandoline (Etude Caractéristique) | 4 0 | |
| Oh! dear, what can the matter be. Transcribed | 4 0 | |
| Quadrille Brillante (for Piano) 1st set | 4 0 | 4 0 |
| 9/8 Waltz | 4 0 | |
| Non è ver. Brilliantly Transcribed | 4 0 | |
| Bloom is on the Rye. Brilliantly Transcribed | 4 0 | |
| Marche Orientale (Bottesini.) Brilliantly Transcribed | 4 0 | |
| Orphée aux Enfers (Divertissement) | | 6 0 |
| Vaillance (Fantaisie Polka) | 4 0 | 4 0 |
| Eco di Napoli (Tarantella Bevignani) | | 5 0 |
| Une Perle (Morceau de Salon) | 4 0 | |
| Le Nid et la Rose (Mélodie) | 4 0 | |
| Galop de Concert (Le Bearnais) | 5 0 | |
| 'Tis the Harp in the Air (WALLACE.) Brilliantly Transcribed. Just Published | 4 0 | |
| Avant la Danse (Valse Romantique.) Just Published | 5 0 | |
| La Lyre (Nocturne.) Just Published | 4 0 | |
| Grande Marche Fantastique. Just Published | 5 0 | |

VOCAL MUSIC.

| | |
|---|-----|
| Che gioia (Valzer.) Sung by Mdlle. Marimon. Intro- duced in the Opera of <i>Don Pasquale.</i> Just Published | 4 0 |
| Non so Perché (Melodie-Valzer.) Sung by Mdlle. Colombo | 4 0 |
| The Forsaken Nest ("Le nid abandonné." Sung by Madame Trebelli-Bettini) | 4 0 |
| Never More ("Non è ver.") With English and French words | 4 0 |
| Non è ver (Romanza.) Sung by Signori Ciabatti e Cara- vaglia | 4 0 |
| Non torno (Romanza.) Sung by Signori Ciabatti e Cara- vaglia | 4 0 |
| Lo Scapato. Sung by Mr. Santley | 4 0 |
| Dèi Parla (Romanza) | 4 0 |
| Io la Perdei (Ditto) | 4 0 |
| Tornèra (Romanza) | 4 0 |
| Ma cosa vuoi da me (Canzonetta) | 5 0 |
| Vo Danzar (Valzer.) Sung by Mdlle. Carlotta Patti | 5 0 |
| La Pesca (Canzone.) Sung by Mr. Lewis Thomas | 4 0 |
| Mergellina. Sung by Signor Stagno | 4 0 |
| Il farfallone. Sung by Signor Ferranto | 4 0 |
| Un Rosajo (Romanza.) Sung by Signor Cotogni | 4 0 |
| Niente per Forza (Canzonetta) | 4 0 |

LONDON:

HUTCHINGS & ROMER

9, Conduit Street, Regent Street. W.

THE SINGER'S LIBRARY OF CONCERTED MUSIC

EDITED BY

JOHN HULLAH.

PRICE OF EACH NUMBER TWOPENCE.

The following Numbers have been recently published :—

- | | | |
|--|------------|-------------------|
| 82. Here, slaves of the lamp. (<i>Aladdin</i>) | S.S.S.A. | Bishop. |
| 83. When all the world is young, lad | S.A.T.B. | Boyton Smith. |
| 84. O sweet and laughing valleys | S.A.T.B. | Mendelssohn. |
| 85. Joyous life (<i>Ben è ridicolo</i>). (Harmonized by the Editor.) | S.A.T.B. | A. Randegger. |
| 86. Hark the birds melodious sing. Madrigal | S.S.A.T.B. | T. Linley. |
| 87. Three Part Songs. To distant lands; In early spring time; High in the linden | S.A.T.B. | Mendelssohn. |
| 88. Summer's eve | S.A.T.B. | W. Vinnicombe. |
| 89. Early violets | S.A.T.B. | A. B. Burroughs. |
| 90. While the moon shines bright | S.A.T.B. | Bishop. |
| 91. The bay of Biscay. (Harmonized by the Editor.) | S.A.T.B. | John Davy. |
| 92. Blow gentle gales. (Arranged by the Editor as a Quartet.) | S.A.T.B. | Bishop. |
| 93. The stars are with the voyager | S.A.T.B. | J. L. Hatton. |
| 94. Sabbath bells | S.A.T.B. | Ferdinand Hiller. |
| 95. The Campbells are comin' (Harmonized by the Editor.) | S.A.T.B. | Scottish Air. |
| 96. Slow fades the light. Trio (Melody by J. P. Knight). | S.C.B. | Perugini. |
| 97. Far down in the forest. (Gipsy Life) | S.A.T.B. | Schumann. |
| 98. The traveller. Glee | S.A.B. | W. Horsley. |

Catalogues of the entire Series, Sacred and Secular, sent
free by post to any part of the world.

LONDON:

ASHDOWN & PARRY,
HANOVER SQUARE.

An Entirely New Work for Musical Education. MAYNARD'S MUSIC COPY BOOKS

CONTAIN
A PROGRESSIVE COURSE OF INSTRUCTION IN MUSIC,
UPON A SYSTEM DESIGNED BY
WALTER MAYNARD.

The exercises are set at the top of each page, and blank staves are left for the pupil to copy the examples given. The Rudiments of Music are explained as simply as possible. Diagrams of the Pianoforte Keyboard are provided, by means of which the notes can be more easily learnt than by any other method. The fundamental rules of Harmony and Thorough Bass are practically illustrated, and a plan laid down by which Singing at Sight can be learnt without assistance. The Music Copy Books will, it is believed, be equally useful to master and pupil, by relieving the former from the necessity of constantly repeating the same rules, and ensuring the gradual progress of the latter.

THE AUTHOR'S PREFACE.

"Intelligence, or, as it has been called, intellectuality, is an essential element of all Art, practical as well as creative, and of none more so than of Music. Its development should be zealously encouraged in this branch of education, which, however, can be, and often is, conducted without calling into action any of the higher attributes of the mind. The Rudiments of Music are generally learnt by rote; proficiency in singing or playing acquired by that which is equivalent to automatic action of the voice or fingers. This should not be. Students should be taught that all musical sound, whether vocal or instrumental, is intended to convey some definite meaning; they should be made to reflect upon every phrase they have to sing or play, and thoroughly to understand that intelligence is the very essence of our Art. Music can thus become an important means of mental training. It is in this respect that the system of instruction now published for the first time in a complete form will, I hope, be useful. The plan I have set forth seems to necessitate concentration of thought upon the subject of study; it affords assistance to the memory, and tends to cultivate habits of precision, observation, and comparison. These are advantages which speak for themselves. Experience has proved that by writing exercises, pupils make steadier and more rapid progress than by the most frequent oral repetition of rules or notes. The hand and pen assist the eye and ear, and the result is more satisfactory than when the voice or fingers are guided by the eye or ear alone. I do not, for a moment, assume that this method will dispense with the necessity of vocal or instrumental practice; but as such practice becomes less troublesome and laborious if pursued with intelligence, it is evidently desirable in teaching music, to stimulate the faculty of thought. And that is the object I have had in view while writing the present elementary work.—WALTER MAYNARD."

Parts I. and II. contain Rudiments of Music.

Part III. contains Instructions for the Pianoforte.

Parts IV. and V. contain the Rudiments of Harmony.

Part VI. contains Instructions in Vocalization, Part-Singing, and

Singing at Sight.

PRICE SIXPENCE EACH.

MAY BE HAD OF
CHAPPELL & CO., 50, New Bond St., London,
Or of any Music-seller in Town or Country.

New Work for Singing Classes.

CHAPPELL'S PENNY OPERATIC PART-SONGS.

FOR SOPRANO, ALTO, TENOR, AND BASS.

The present collection of Part-Songs is entirely new, being selected and adapted from the most striking and popular Choruses in the Favourite foreign Operas. The Arrangement is purely Vocal, such Choruses only being chosen as can be sung without the aid of an Instrumental Accompaniment. The Works have been expressly written for the Work, by C. J. Rowe, and the Harmonies arranged in four parts by Dr. E. F. RIMBAULT, as likely to be most useful in small classes.

1. HYMN OF THE FISHERMEN'S CHILDREN. Adapted to a Melody from Herold's "Zampa."
2. FATS AND ELVES (*In mia fe*). From Flotow's "Marta."
3. SPRING'S BRIGHT GLANCES (*In Etezia non c'ha*). From Bellini's "La Sonnambula."
4. FROM YONDER VALK AND HILL (*D'immenso giubilo*). From Donizetti's "Lucia di Lammermoor."
5. HERE WE REST (*Qui la selva*). From Bellini's "La Sonnambula."
6. ONWARD TO BATTLE (*Squilli cecchi*). From Verdi's "Trovatore."
7. RATAPLAN (*Rataplan*). From Donizetti's "La Figlia del Reggimento."
8. THE GIPSY'S STAR (*Verdi! le fosche*). From Verdi's "Il Trovatore."
9. WAR SONG OF THE DRUIDS (*Dell'aura tua profetica*). From Bellini's "Norma."
10. IN MERCY, HEAR US! (*Cielo clemente*). From Donizetti's "La Figlia del Reggimento."
11. COME TO THE FAIR! (*Accorete, giovinette*). From Flotow's "Marta."
12. FRIENDSHIP (*Per te d'immenso giubilo*). From Donizetti's "Lucia di Lammermoor."
13. AWAY, THE MORNING FRESHLY BREAKING (*The Chorus of Fishermen*). From Auber's "Masaniello."
14. PRETTY VILLAGE MAIDEN (*Peasants' Serenade Chorus*). From Gounod's "Faust."
15. THE SOFT WINDS AROUND US (*The Gipsy Chorus*). From Weber's "Preciosa."
16. SEE HOW LIGHTLY ON THE BLUE SEA (*Senti la danza invitata*). From Donizetti's "Lucresia Borgia."
17. SEE THE MOONLIGHT BEAM (*Non far Motta*). From Donizetti's "Lucresia Borgia."
18. ON YONDER ROCK RECLINING. From Auber's "Fra Diavolo."
19. HAPPY AND LIGHT. From Balfe's "Bohemian Girl."
20. COME, COME AWAY (*Ah! que de moias*). From Donizetti's "La Favorita."
21. HYMEN'S TORCH (*Il destin*). From Meyerbeer's "Huguenots."
22. COME, OLD COMRADE (*The celebrated Chorus of Old Men*). From Gounod's "Faust."
23. 'GAINST THE POWERS OF EVIL (*The Chorus of the Cross*). From Gounod's "Faust."
24. O BALMY NIGHT (*Com e Gentile*). From Donizetti's "Don Pasquale."

To be Continued.

London: CHAPPELL & CO., 50, New Bond St.,
And of all Music-sellers.